

Amateur Photographer



FIELD TEST

Hasselblad X1D-50c
The world's most compact medium format – the ultimate travel camera?

Passionate about photography since 1884

Focus secrets

AF power tips for getting sharper shots today...

- Understand your AF points
- Master tricky subjects
- Expert set-up advice

Lightroom landscapes

20 techniques to make your scenic shots sing

The golden age of stereo

John Wade looks back at classic stereo cameras

Freeze frames

Shooting film in Arctic conditions



Land ahoy in APOY Your finest landscape photography entries revealed

D850

A photograph of a bride and groom in wedding attire. The bride is wearing a white lace dress and a long, flowing white veil that trails behind her. The groom is in a dark suit. They are standing close together, looking at each other. The background is a bright, hazy landscape.

I AM THE NEXT CHAPTER

colla passione
Rosita Lipari



ROSITA LIPARI INTRODUCES THE NEW NIKON FULL FRAME D850. To launch the new Nikon D850, award-winning wedding photographer Rosita Lipari was given the creative freedom to capture the image of her lifetime, shot on the new D850. Thanks to the powerful combination of the 45.7MP FX format back-side illuminated CMOS sensor and the speed of 9*fps shooting, she could tell a story like never before. With ISO 64 to 25600, 153-point AF, 8K time-lapse** and full frame 4K UHD video, now you too can capture your masterpiece. To find out more about the D850, and Rosita's story, follow Nikon on Facebook and YouTube.

*Requires the optional MB-D18 Multi-Power Battery Pack, EN-EL18a/b battery, BL-5 battery cover and MH-26a charger. **Requires Interval Timer settings and 3rd party software.

Nikon 100th
anniversary





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Regulars

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For those of us who learned to focus using a split image and microprism screen, or whose photography apprenticeship pre-dates even these handy aids, modern AF systems can be a tad confusing, to say the least. Some cameras' AF systems don't need an instruction manual, they need their own degree course. So this week we offer 20 tried and tested tips on how

7days

A week in photography

to get the best results from your camera's AF system. If you like landscapes we've got tips on fine-tuning your landscapes using Lightroom, and we also reveal the stunning winners of the landscapes round in APOY 2017. Meanwhile our roving reporter Jon Devo took his Hasselblad X1D (yes, he liked it so much he bought one) to the Philippines to see if it would be a good option for travel photographers.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



Colmers Hill Sunrise by Gerry White

Canon EOS 5DS, 24-70mm, f/22, ISO 100

This misty sunrise was uploaded to our Twitter page using the hashtag #appicoftheweek. Gerry White tells us, 'It was my first shoot at Colmers Hill, Dorset. I had deliberately chosen to go there as no wind and mist had been forecast. I wanted something different from the usual Corfe Castle shots. The mist was thick when I arrived; you couldn't

even see the hill. It was quite magical! Then a small gap in the clouds appeared and I knew the sun would make the briefest of showings but I wasn't expecting it to light up the top of the mist like it did. I selected a narrow aperture of f/22 purely to get the starburst effect in the sun. I only managed a few shots and then it was gone in an instant.'

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If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 51.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packed prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 51.

NEWS ROUND-UP

The news in brief, edited by Amy Davies and Hollie Latham Hucker



Limited-edition backpack for Leica users

A special-edition backpack, plus Cuff (wrist strap) and Leash (neck strap), has been designed by Peak Design for Leica lovers. This version of the bag features a red trim, red stitching and the iconic red dot used by the premium camera manufacturer. Available in the US only and limited to 100 units, the price is \$300.

Polaroid chases Instax for royalties

Fujifilm has filed a formal complaint to a US District Court in New York after it claims that Polaroid has sent the company multiple letters regarding its new square-format Instax film. It seems Polaroid wants Fujifilm to either pay annual royalties or remove the format from the market. We'll keep you updated.



Yashica raises almost £1m via Kickstarter

The Kickstarter campaign for the Yashica Y35 digiFilm™ camera has come to an end, reaching a final pledge total of HK\$10,035,296 – roughly £964,500. The camera uses 'film rolls' that contain various settings, such as ISO. With the full backing exceeded, the camera is expected to be delivered in April 2018.

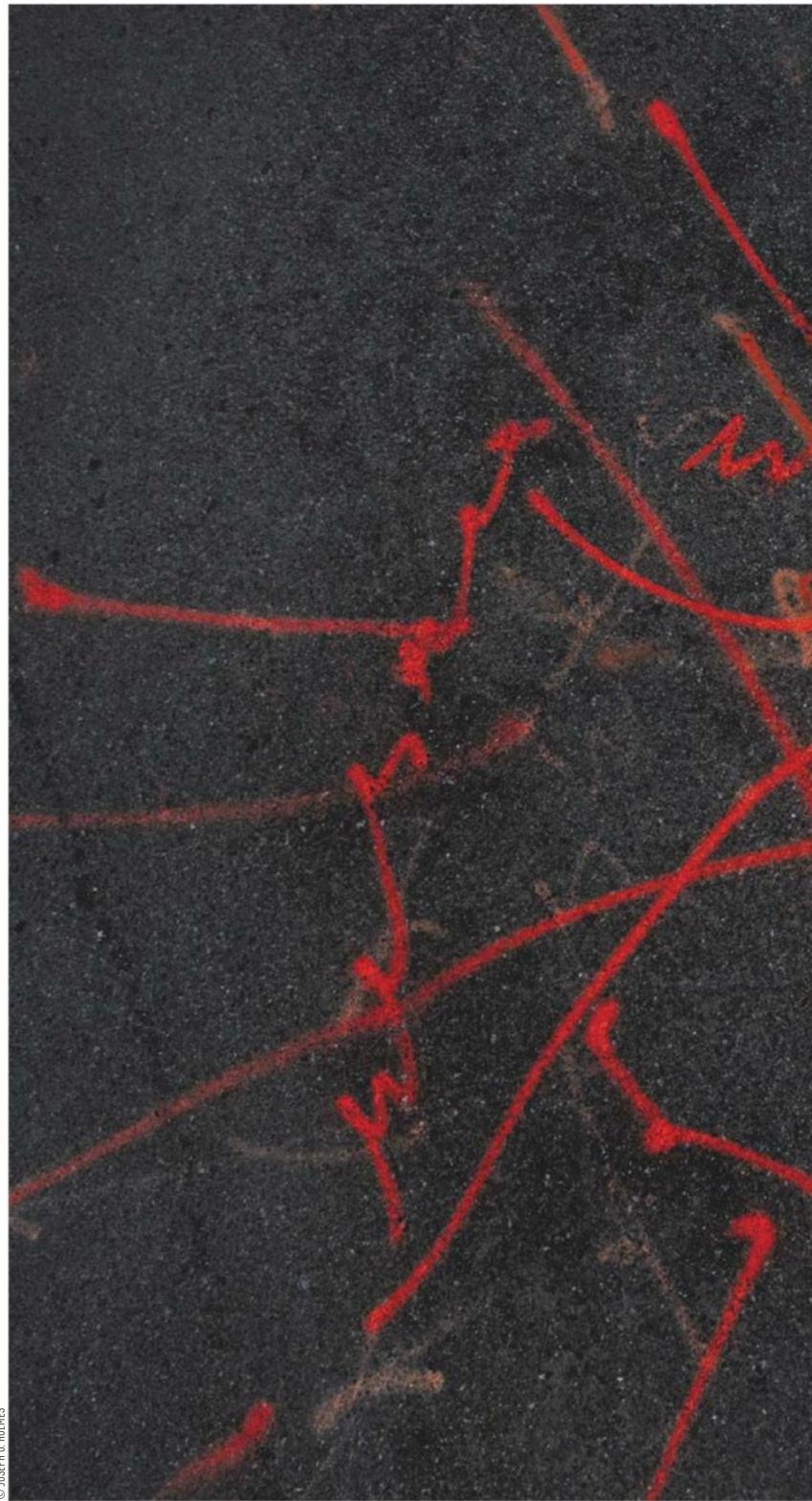
New portraits for Queen's 70th anniversary

A new set of portraits, taken by British photographer Matt Holyoak, was released to celebrate the Queen and the Duke of Edinburgh's 70th wedding anniversary. The Camera Press agency, for whom the photographs were taken, also celebrates its 70th anniversary this year. It distributed the couple's official wedding photos as its first job.

Facebook Messenger to support 4K



Facebook has unveiled new technology to let users send and receive 4K images via Facebook Messenger. The tech giant says that the update comes in response to growing demand, with 17 billion photos shared via the app every month. Facebook claims that the new update should have no effect on upload speeds.



BIG picture

Beauty around New York street markings exposed

A project by American photographer Joseph O. Holmes shows that you can find interesting subjects even in the most mundane of environments. 'Tracing the Underground: Street Utility Markings in New York City' consists of bird's eye views of the cryptic signatures used by workers to locate utility



lines, trenches and ducts under the streets of the Big Apple. The markings are created by utility companies to alert construction crews to vulnerable infrastructure. Holmes says, 'Though many markings are nothing more than crude and functional labels, they're sometimes applied with such finesse and care as to become ephemeral bits of street art.' For more on the series, which is ongoing and regularly updated, visit josephholmes.io.

Words & numbers

A visual sense is something you either have or you don't

Elliott Erwitt

(1928-) American advertising and documentary photographer

3 million
Estimated number of drones that will be shipped in 2017

Migrant image wins top portrait prize

A POWERFUL image of a rescued teenage migrant has won top honours in the Taylor Wessing Photographic Portrait Prize 2017. The photograph (see right) was taken by Spanish photographer César Dezfuli of the 16-year-old migrant Amadou Sumaila after he was rescued off the Libyan coast when trying to cross the Mediterranean Sea.

Dezfuli takes home a £15,000 prize for the image of the Mali migrant, after a ceremony organised by competition hosts The National Portrait Gallery.

'I think Amadou's portrait stands out because of the emotions it transmits,' said Dezfuli, who works as a journalist and documentary photographer. Taken as part of Dezfuli's work documenting the search and rescue of migrants on board an NGO vessel, he said: 'He had just been rescued by a European vessel, apparently fulfilling his dream. However, his look and his attitude show fear, mistrust and uncertainty, as well as determination and strength.'

The contest judges singled out the directness of gaze as one of the reasons the portrait beat over 5,700 submissions across 66 countries to win the first prize. Sumaila has since been transferred to a temporary reception centre for migrants in Italy.

A photograph of a girl fleeing ISIS in Mosul, Iraq, taken by Abbie Trayler-Smith won the £3,000 second prize.

Controversially, the subject of the third placed portrait, was not of a human at all, but of a Japanese android called Erica (see right). The image, taken by Maija Tammi, receives both the £2,000 prize money as well as £5,000 for the John Kobal New York Award for a photographer under the age of 35.

The Taylor Wessing Photographic Portrait Prize is one of the most prestigious photography awards, showcasing work taken by some of the world's most exciting contemporary photographers. It is judged completely anonymously, with entrants encouraged to submit both stand-alone portraits and



© CESAR DEZFULI

César Dezfuli's emotionally replete winning image of the teenage migrant Amadou Sumaila

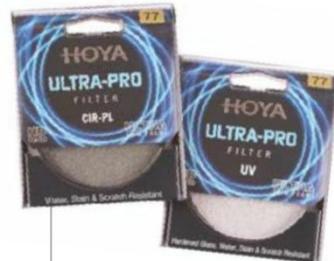


© MAIJA TAMMI

Erica, the Japanese android, was photographed by Maija Tammi

complete series. After first starting in 1993, this year sees the 10th anniversary of the competition's partnership with Taylor Wessing. An exhibition of the winning images,

along with several runners up, is on display at the National Portrait Gallery in London until 8 February 2018. For more information, visit npg.org.uk.



Exclusive Hoya Filters released

HOYA has announced the release of two new filter ranges. These ranges are exclusive to the UK.

ULTRA-PRO is available as UV or Polarising filters, and is scratch and stain resistant, as well as being oil and water repellent. The filters feature 16 layers of anti-reflective coating, with light transmission of 99.5% for the UV and 90% for the circular polarising filter.

The NX-10 range is aimed at beginners and is also available in circular polariser or UV format. The UV filter features 10 layers of coating with a light transmission of 98%, and is oil and water repellent. The circular polariser is uncoated.

Both ranges are available in sizes ranging from 37mm to 82mm. Prices range from £19.99 to £284.99.



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A still taken from *Instant Dreams*, a documentary film by Willem Baptist

New documentary charts Polaroid's history

A NEW documentary charts the history of Polaroid, and its recent rebirth with the new name Polaroid Originals.

Directed by Willem Baptist, *Instant Dreams, An Extraordinary Polaroid Trip* follows the stories of individuals who have used and loved the iconic instant camera brand.

Having premiered at the International Documentary Film Festival in Amsterdam on 18 November, the documentary includes retired scientist and Polaroid Originals's Chief Technology Officer, Stephen Herchen, as he tries to rediscover a lost chemical formula. Also featured are German

photographer Stefanie Schneider, who conducts a photo shoot in the California desert with her last existing original stock, and New York Magazine editor Christopher Bonanos, who was also the author of a book about Polaroid's history.

Polaroid was the pioneer of instant photography, developing easy-to-use cameras with mass market appeal. Founded by Edwin H Land in 1937, Polaroid went on to become one of the most iconic and popular photography brands of all time.

At its peak, the company employed 21,000 employees and had a revenue of \$3 billion. The

original corporation went bankrupt in 2001, leading to the formation of the new Polaroid, which later went bankrupt itself in 2008. Production on official Polaroid film also stopped in 2008, but was later revived by The Impossible Project, which purchased the brand and intellectual property from Polaroid and went on to create the Impossible I-1 camera.

Now rebranded as Polaroid Originals, the OneStep 2 was announced in September – a remake of the original OneStep some 80 years after Polaroid was founded. For more details on the documentary, visit instantdreamsmovie.com.

Click & Collect now with Hireacamera

FOLLOWING the success of its London version at Cherryduck Studios, Hireacamera has announced a host of new locations where you can pick up cameras for rent.

In partnership with the London Camera Exchange (LCE), various Click & Collect points have been placed in selected LCE shops across the UK.

Hireacamera managing director Guy Thatcher said, 'We have been very pleased with the response to our Click & Collect offering at Cherryduck

Studios, so the decision to roll it out nationwide was an easy one. And LCE are the ideal partnerships.'

Locations to offer the new service are Norwich, Cheltenham, Chichester, Newcastle, Nottingham, Winchester and Pinewood Studios (Buckinghamshire).

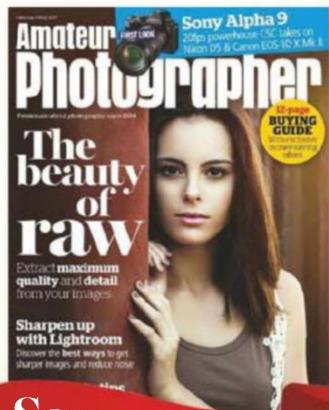
As part of the roll out of the new service, courier charges will be waived on orders using Click & Collect. Weekend hires will also be charged as a single day rate. Hireacamera has a variety of cameras, lenses and accessories. See hireacamera.com.



Hireacamera has announced a number of pick-up locations

For the latest news visit www.amateurphotographer.co.uk

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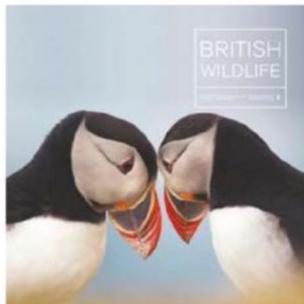


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Bookshelf

British Wildlife Photography Awards 8



Winner of the Close to Nature category:
Wing tips,
Broxwater,
Cornwall UK

Wildlife photography competitions are very much in the news at the moment, with Brent Stirton's victorious image of a slain rhino sparking a lot of debate. This sumptuous volume is less controversial, featuring beautifully taken images of wildlife from the UK, but there is always the worry that their habitats are being irrevocably eroded in our overcrowded country. The winning images this year are fantastic, and you'd expect this from an eminent judging panel featuring

such big names as Sandra Bartocha and Neil McIntyre.

Every image is beautifully reproduced, with detailed technical information alongside each photographer's description of the image and how it came about. It is interesting to note that while many of the images were taken on heavyweight Canon and Nikon SLRs, more and more mirrorless cameras are being used for this technically demanding genre. The competition has particularly varied categories, covering everything from conventional animal portraits to urban wildlife and botanical Britain – so the winning images coalesce into an eclectic and stimulating body of work.

Ross Hoddinott's wonderful image (above) is evidence that a conceptual and 'fine art' approach can also yield very interesting pictures. As this book reveals, shooting lots of pin-sharp images of creatures with strong bokeh backgrounds is not the only way to go; capturing how you feel towards these creatures, or conveying your own creative vision, is also important to succeed in this genre. This handsome volume should be essential reading for serious wildlife photography fans or anyone thinking of entering this major competition.

★★★★★ Geoff Harris



Winner of Animal Portraits category: Natural beauty, Isle of Noss on Shetland (Scotland)

Published by Ammonite Press, Price £25, 208 pages, hardback, ISBN 978-1781453193



Also out now

The latest and best books from the world of photography



Wild India

by Axel Gomille, Papadakis, £30, 204 pages, hardback, ISBN 978-1906506636



AT FIRST glance this book seems a worthy but predictable photographic journey around the wildlife of the Indian subcontinent, but it has some nice surprises up its sleeve. It is

reassuring to hear that even though India is the world's second-most populous country, there is still a remarkable diversity of wildlife species (though many, of course, are under threat from hunting and development). Second, there are some interesting stories in the book – did you know, for example, that the Bishnoi community in Rajasthan have a particular bond with animals and that the women will breastfeed injured or orphaned gazelles? *Wild India* could benefit from more of these insights, and the rather scientific photographic approach does get monotonous after a while. Nonetheless this is still a fascinating collection.

★★★★★ Geoff Harris

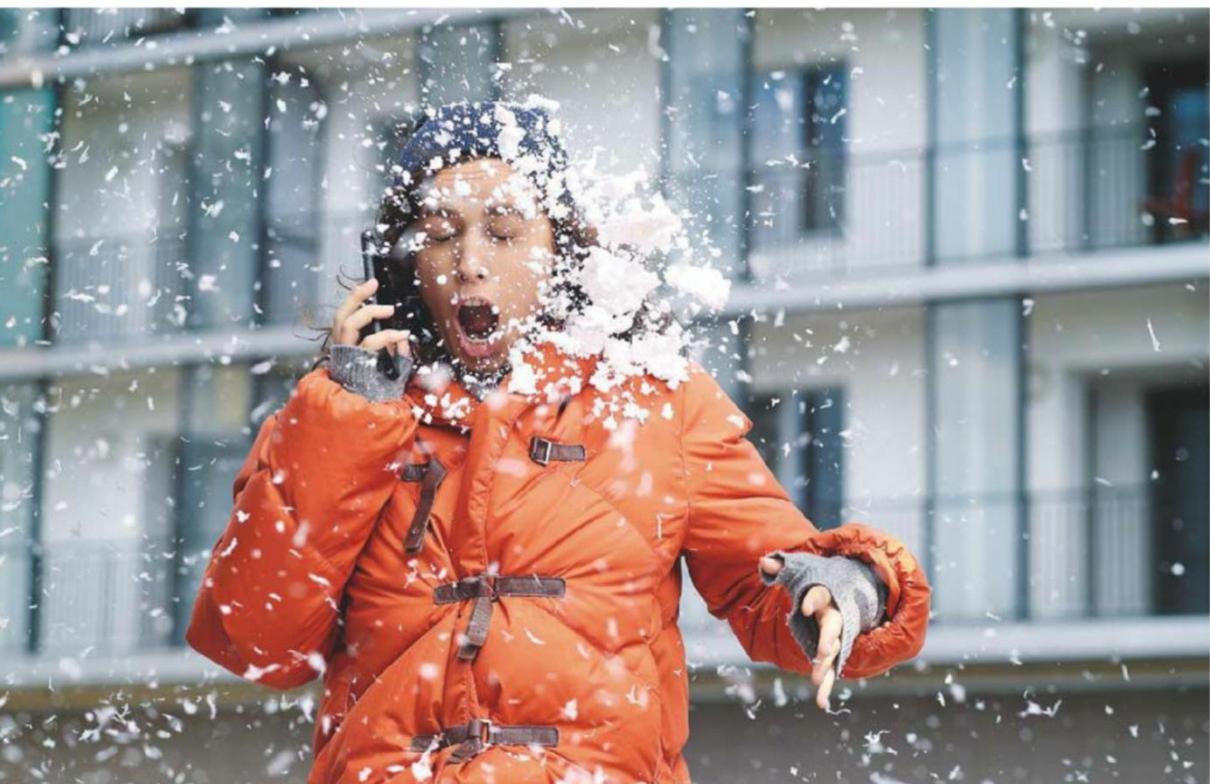
Polaroid: The Missing Manual

by Rhiannon Adam, Thames and Hudson Ltd, £19.95, 240 pages, hardback, ISBN 978-0500544600



THE much-abused Polaroid brand has even ended up on budget TVs, so it's good to see it back on the front of cameras again. History has moved on since this book went to press, and Polaroid Originals cameras are now being marketed, but this impressively researched volume is still very useful. It covers classic 20th-century Polaroids as well as newer (but not the very latest) models, and goes into lots of detail. Hardware aside, much of the book is about customising and manipulating Polaroid images and using them in creative ways. So it will have wide appeal to a variety of image makers, not just photographers or the party crowd. Fujifilm Instax cameras feature in here too, so if you like instant devices, you should read this.

★★★★★ Geoff Harris



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Viewpoint

Andy Westlake

Leica's recent partnership with Huawei should help keep its camera business healthy, while simultaneously ushering in a new era for Leica in the smartphone industry

A couple of weeks ago, I was lucky to be invited on a press trip to Leica's headquarters in Wetzlar, Germany. Even better, in my bag I had its latest mirrorless camera, the CL, to try out prior to its official launch. A rangefinder-styled model with a 24.2MP APS-C sensor and Leica's L mount, the CL boasts a superb electronic viewfinder complemented by an extremely well-thought-through, minimalist control layout. It's Leica's third distinct take on mirrorless, following the aluminium-unibody T series and the professional full-frame SL. The three have rather different personalities, but this time around I think Leica has finally got mirrorless absolutely right.

Ironically, though, the CL wasn't the reason I was in Wetzlar. Instead I was there to try out a very different Leica camera: the one co-developed with Chinese telecom giant Huawei for its flagship Mate 10 Pro smartphone. If your eyes are glazing over at the mere mention of a phone, I need you to stick with me, because the kind of clever imaging technology employed by the Mate 10 Pro is an indicator of where 'proper' cameras like the CL might progress in the future.

Huawei and Leica have co-developed a



The Mate 10 Pro's two cameras work in tandem to create an impressive final image

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 12 and win a year's digital subscription to AP, worth £79.99

'Leica sensed an opportunity and sought out an electronics company to work with'

camera that's about as far removed from the traditional film-era approach as it's possible to get. The Mate 10 Pro employs two camera modules that work in tandem, with the final image constructed using multiple frames captured in rapid succession by both. As a result, it can give remarkably good results across a wide range of conditions – and I've been really impressed by how well it works.

Natural allies

Now it's easy to assume Huawei has merely paid to use Leica's name, but both companies tell a different story. Where other camera makers responded to the rise of smartphones by stopping the building of cheap compacts, Leica sensed an opportunity and sought out an electronics company to work with. Huawei needed optical and imaging expertise to help build better cameras, making the two natural allies. You've got to credit Leica for its business sense; profits from its Huawei collaboration will help it to make more cameras like the CL.

Incidentally, the Mate 10 Pro has another trick up its sleeve. Unlike other dual-camera phones that use two different focal lengths, it uses different sensors: one colour and the other monochrome. Switch the camera app to mono and it uses this one alone, capturing pure luminance data to give lovely tonality, a bit like the £5,500 Leica M Monochrome. Obviously the Mate 10 Pro doesn't come close for image quality, but it's another reason for photographers to consider it for their next phone.

Andy Westlake is currently the Technical Editor of *Amateur Photographer*. For six and a half years he wrote for *Digital Photography Review*, writing numerous lens and camera reviews.

In next week's issue

On sale Tuesday 12 December



Landscape essentials

Learn how to take stunning winter landscapes with minimal kit



Canon EF 85mm f/1.4L USM

Michael Topham gives us many reasons to be excited about Canon's newest lens

Life beyond Lightroom

Rick McArthur provides some expert tips on working with raw files

Wild Britain

Here are some of the winning entries at the British Wildlife Photography Awards



EF70 - 200mm f/4L IS USM +1.4x

RAW

4

A

So you've been sitting in a hide for hours, flicking away hungry insects and staring at a sea of green foliage. When suddenly, there it is, in a flash of feathers and vivid colour. In those few magical seconds, you reel off a hundred shots, holding your breath as you capture every extraordinary nuance of tone and shade.

When colour is central to your subject, you want to show off every tiny detail. Yet most monitors only give you a limited percentage of the RGB colour gamut. That means you can't see many of the subtleties of shade you've captured and miss out on an extra level of tonal complexity.

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LETTER OF THE WEEK

Give the tog a tone

My favourite bedtime reading is back issues of AP dating back to 1979, when I bought my first SLR – a Zenith E. Digital doesn't interest me in the slightest. My Zenith and an old Pentax ME Super (see right) are my cherished links to the days of film, and which a photographer I met while on a shoot described as 'quaint'. In a 1979 copy of AP there was a darkroom feature by a writer called Douglas Manella. It inspired me to convert my garden shed into one of those truly magical places for creating prints under the cosy red glow of a safelight.

It became a total obsession for me and remains so to this day. Tim Rudman's excellent article on toning (*Get terrific tones* in AP 18 November) couldn't have been found anywhere else but in AP. They say that film's on the rise again. That's certainly good to know. As is the fact that AP remains the only photo magazine where analogue photography is still considered cool and relevant. Cheers for that.

Stevie Smith

Does that mean AP is an excellent cure for insomnia? We jest. Thanks for the compliments, Stevie, and it's true, film is back, and very much back in the UK's best photography magazine – Geoff Harris, deputy editor



Stevie uses only film cameras, such as the Pentax ME Super

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The chemical bothers

Much as I admire great darkroom skills, it's imperative to consider the disposal of noxious chemicals after printing or film processing. I don't doubt that Tim Rudman is totally environmentally friendly when it comes to chemical waste disposal. But I was disappointed

that no advice about it was given in his article on toning (*Get terrific tones*, AP 18 November). In the initial excitement of developing film and printing black & white photos in the late 1970s, I stupidly poured countless gallons of developer, fixer and stop bath down my kitchen sink with not a

thought about any damage to the environment.

When I joined my school photography group aged 14 years, our tutor would concoct a vile sepia-toning solution that stank the place out. And which again went straight down the sink after use. I recall Tim Rudman referring to the carcinogenic properties of certain toning chemicals in AP a few years back. The chemical darkroom is a wondrous place in which you can create magic.

But disposing of the many toxic solutions involved must never be taken lightly.

James Anderson

Knowing Tim, I am sure he does his best to get rid of chemicals in as environmentally friendly a way as possible. Give him a chance to cover this topic too, as the second part of his feature is yet to be published. Look out for it in AP 20 January 2018 – Nigel Atherton, editor

Power of three

I was enjoying James Abbott's *Tripod Masterclass* in AP 25 November, until I read this sentence: '...you can pan and tilt the head vertically and horizontally...' Surely this should be expressed as 'you can pan and tilt the head horizontally and vertically'? That is if you think AP readers really need to be told what 'pan and tilt' means. If it were me I would have left it at pan and tilt.

I mainly use a 3 Legged Thing tripod with a ball head which works just fine on my DSLR with a longish telephoto lens; it came in a handy carrying case. My other tripod is an ancient Velbon video tripod which has a cranked centre column and a beautiful 2-way fluid head. Quite heavy by some standards but very stable, and not expensive when I bought it 20 years ago. This was when video cameras were distinctly different from stills cameras. It's worth mentioning that even though something is called a video tripod it can be a very good stills tripod, and can also double as a lighting stand too.

Robert Clegg



A stable tripod is a handy accessory to have when out and about

WPOTY gone potty

I would like to thank Keith Wilson for his eloquent 'Viewpoint' about WPOTY (AP 25 November). He rightly asserts that it is essential to convey to the wider public the terrible damage being done to the natural world – primarily by humankind. This cannot go on. The environment is not something that's 'nice to have'; it's where we all live. Nor does wildlife exist just as something nice for us to look at; it has every right to exist unharmed. While Brent Stirton's image is shocking and difficult to look at, it is sadly just one example of the slaughter and destruction taking place across our planet. I for one fully support and applaud AP's decision to publish.

Paul Francis

Only one thing to say about Brent Stirton's pic and that is: 'I wish I'd taken it because it's brilliant.'

Paul Putnam

We agree wholeheartedly, Paul F and Paul P. Brent Stirton's image is not easy on the viewer but it's not supposed to be, and if it helps to raise attention and curtail the illegal trade in rhino horn, all the better – **Geoff Harris, deputy editor**

Medium rare

In AP recently, I saw a reference to copying transparencies. Your advice was to re-photograph using a copying device attached to a camera. I have a large archive of, mostly, medium-format (645) transparencies and would like to start digitising the best of them. Subjects are mostly Bosnia and Albania from 15–20 years ago. I'd like to achieve a quality that would be accepted by Alamy.

I have an Epson V700 flatbed scanner but have rarely achieved the sort of quality I want using it. Could you suggest a way of using my Fujifilm X-T2 and a suitable lens to copy the archive?

Chris Poole, Gloucester

Your best bet will probably be to use a copy stand, lightbox and macro lens. Film flatness can be a problem with medium format, so you'll need to shoot at a small aperture – **Andy Westlake, technical editor**

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For controlled static portraits, use manual AF point selection to ensure your subject's eyes are pin-sharp



James Abbott

James Abbott is a freelance photographer and photography journalist based in Cambridge. He specialises in landscape and portrait photography, but has photographed practically every subject you can think of. www.jamesaphoto.co.uk

Autofocus unravelled

James Abbott shares **20 autofocus tips** that will revolutionise the way you use AF, for accurate focusing and pin-sharp results every time

1 AF points explained

Autofocus points are small points within the viewfinder, or on the LCD screen, that can be activated and used to help you know where your camera is focusing and to direct the focus where you want it to be in the frame. To focus, all you have to do is depress the shutter button halfway and position the active focus point over the subject in the

viewfinder or on the LCD screen. The active focus point is visible on the LCD screen and can be repositioned using the d-pad. While cameras with optical viewfinders often have fewer focus points than those with electronic viewfinders, switching to live view with these cameras provides the ability to position the active focus point almost anywhere on the camera sensor.

3 AF point expansion for moving subjects

With many DSLRs, you can assign a main single point, with the surrounding four or eight points active to help focus on a moving subject if it moves away from the dominant point in the centre. This feature is particularly useful for wildlife and sports photographers who regularly shoot fast-moving and often unpredictable subjects.



2 Auto vs manual point selection

When shooting with autofocus, there are two options: auto and manual AF point selection. With auto, all autofocus points are active and the camera selects those that it thinks are over the main subject. This method is fast, but sometimes you'll find the camera doesn't focus on the correct point.

Manual point selection is where you have a single point active and can decide which one it is using the camera d-pad or scroll wheel. This method is more reliable because you're in full control, but a little trickier to use.



4 Cross-type AF points

A cross-type AF point is simply two standard points crossing each other. This type of AF point can work with both vertical and horizontal light patterns, resulting in faster and more precise focusing. Most cameras have a few cross-type AF points clustered around the centre of the viewfinder, while more expensive professional cameras have more points that cover a wider area.

5 How to tell the camera has focused

Once the shutter button has been depressed halfway and the lens has focused, the active point(s) will either flash green or red and then remain illuminated. The exact behaviour depends on your camera. Another way the camera may denote that focus has been achieved is by an audible beep. Once the camera has focused you'll be able to fully depress the shutter button to take a shot.



Continuous focus is imperative for tracking fast-moving subjects such as this trail rider

6 AF mode: Continuous

Continuous autofocus, or AI Servo on Canon cameras, is designed for use when shooting moving subjects. With this mode, when the shutter button is halfway depressed, the camera will continuously focus on the moving subject. You just have to select the appropriate point before shooting and keep it over the subject when looking through the viewfinder. Fully depress the shutter button to take a shot.

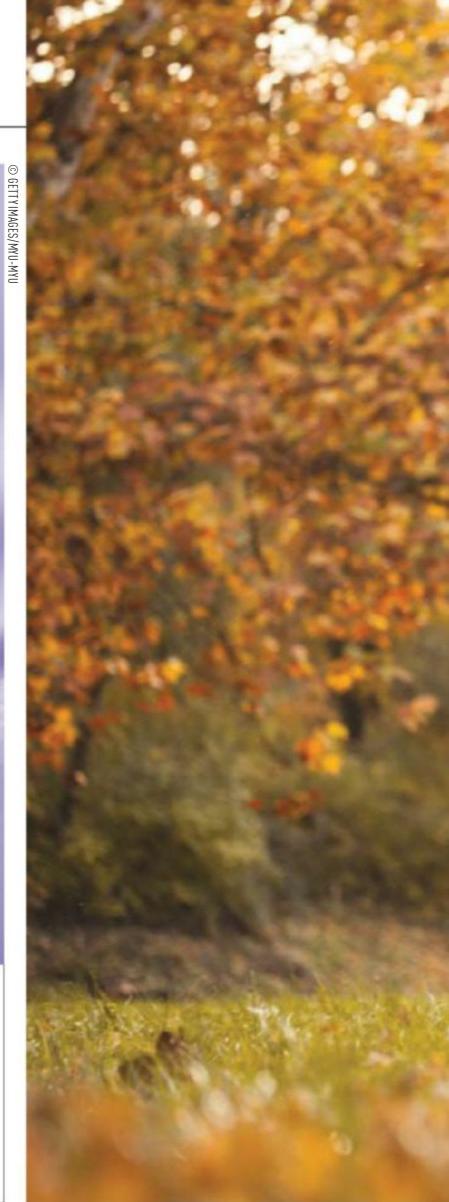
7 Focus beep

There is debate about whether or not you should have your camera's focus beep switched on. It can be a useful tool for all photographers, professional or amateur. When shooting portraits, for instance, having the beep active means you can keep your attention on the subject rather than looking for the visual reference that the camera has focused. If you're shooting wildlife, the beep is best turned off so as not to scare the animals. It ultimately comes down to subject and personal preference.

Technique DEMYSTIFYING AF



For macro shots,
focus manually for
complete control



8 When to use manual focus

In any situation where autofocus struggles to lock on to a subject or fails completely, manual focus remains the best option for ensuring sharp shots. With some subjects, however, manual focus is the only option worth considering. Take macro photography, for instance. With this type

of photography, it's most common to focus the lens manually to its minimum focusing distance for a 1:1 ratio, then get the subject in focus by gently moving the camera backwards and forwards until it appears sharp. Autofocus is rarely used because it can be difficult to pinpoint precise points at this magnification.



If shooting a
portrait, select
single-shot AF

9 AF mode: Single Shot

Single-shot autofocus mode is designed for shooting static or near-static subjects such as portraits. As soon as the shutter button has been depressed halfway, and the camera has focused at the desired point, focus will remain locked at this point until the shutter is fired or the button is released and pressed to focus again.

10 Hybrid AF

Hybrid autofocus systems use a combination of phase and contrast detection for faster focusing across a range of situations, employing both active and passive forms of light analysis to focus the lens. Most cameras feature hybrid AF of some description. This not only enables faster and more reliable autofocus, but also live view focusing with DSLRs.



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11 AF mode: Auto

Auto AF mode is supposed to differentiate between a static and moving subject, and then select the appropriate AF mode. While this is certainly convenient on paper, if the camera were to select the incorrect AF mode for the situation, you could end up with a blurred shot. It's generally best to select single-shot or continuous AF manually to ensure the correct mode is being used, but auto can be great for unpredictable subjects such as children and pets.



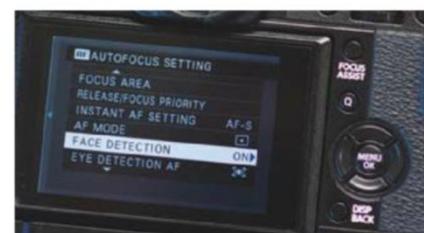
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12 Changing AF point size

With compact system cameras, it's possible to change the size of AF points so they're larger for moving subjects and smaller for more precise focusing, for instance. With many DSLRs, you can't change AF point size, but you can use a feature called AF point expansion or zone focusing, where active points are clustered together.

13 Firmware update

As with your camera, it's possible to download firmware updates for some lenses to improve functionality, while others have to be sent off to the manufacturer to be updated. When you can update lens firmware yourself, it's most commonly done by downloading the update to an SD card, inserting it into the camera with the appropriate lens attached, and following a process. Some manufacturers, such as Sigma, allow a USB dock to be used to update firmware and make changes to lens performance.



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14 Face detection AF

Once exclusive to compact cameras, face detection has made its way to CSCs and some DSLRs. It looks for faces based on the simple pattern of eyes, nose and mouth. Once identified, the camera will focus there. When face detection is active and recognises a face, a white box will appear around it.

15 Phase detection vs contrast detection

Phase-detection AF compares two beams of light and uses a separate AF sensor to bring two images together to assess whether the lens is in focus and drives the AF motor accordingly. The advantage is fast autofocus that's perfect for moving subjects. This type of AF uses points that can't be positioned close to the edge of the frame, which is why DSLRs don't have full AF point coverage in the viewfinder. They do, however, in live view, because in this mode contrast-detect AF is used.

Contrast-detect AF uses the camera sensor to assess contrast in the area of the active focus point. This type of AF can hunt back and forth until the subject is focused or if sufficient contrast isn't available. It's more accurate than phase detection but generally slower. Since the sensor is used for assessing focus, points can be positioned practically anywhere on the sensor. And since CSCs predominantly use contrast-detect AF as well as hybrid, focus points are often spread across the entire frame.

For landscape scenes, secure your camera on a tripod and enable live view mode



© JAMES ABBOTT

16 Live View focusing

Live view focusing is a great way to assess image sharpness and the exposure of your images together. If you shoot with a DSLR offering a limited number of focus points, using live view allows you to select practically any point across the sensor, which can be hugely beneficial. You can zoom in to the point of focus to ensure it's sharp, which is particularly useful when manually focusing using live view.



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18 Focus and recompose

Despite having multiple focus points to choose from, it can sometimes be the case that when the image is composed, the subject is not near any of the focus points. When this occurs, select the AF point closest to the subject and then move the camera so the point sits over your subject in the viewfinder. In single shot mode, depress the shutter button halfway to lock focus, and keep it pressed, before recomposing the shot back to the desired composition and releasing the shutter. Review your image in playback mode to ensure accurate focus has been achieved.

17 Back-button focusing

Back-button focusing is where you assign focusing to a button on the back of the camera at the top of the thumb plate. You press this rear button to focus rather than depressing the shutter button halfway. The main advantage of separating focusing from firing the shutter is experienced when shooting moving subjects. With this option selected, you can fire off multiple frames, and the camera will keep the subject in focus when continuous AF is switched on. The traditional shutter button focusing method means each time the camera takes a shot, it has to refocus before the next, allowing more room for error.



19 Using AF in low light conditions

Shooting in low light can be a challenge to AF systems, so in this situation it can be useful to shine a torch on to the subject while the camera focuses. Once in focus, you can switch the lens to manual focus to lock the point of focus for subsequent shots.

This technique works well for non-moving subjects when using a tripod, but not so well if you're handholding the camera. If you're shooting portraits, the AF-assist lamp found on some cameras will turn on, but if your camera doesn't have one of these it may mean it has more sensitive focus points designed for low-light shooting – professional-spec cameras often don't have an AF-assist lamp.

20 What is back and front focusing?

If you're using autofocus and find that your images are never sharp where they should be, but rather in front or behind the point at which you focused, your lens may be suffering from front or back focusing. If this is the case, your lens will need to be recalibrated to make it focus correctly.

If you suspect this is a problem, take a series of shots of a ruler from a 45-degree angle using a wide aperture and assess the resulting images. If focusing issues are present, you'll need to send your lens off to the manufacturer to be recalibrated.



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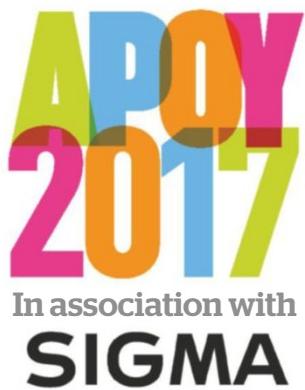


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Amateur Photographer of the Year

Here are the top 30 images uploaded to Photocrowd from Round Seven, **Land lovers**, with comments from the AP judging panel



1st

Round Seven **Land lovers**



JAN SIEMINSKI from Poland is the winner of Round Seven of APOY 2017 and is the lucky recipient of a Sigma DPO Quattro and External View Finder VF-51. The Sigma DPO Quattro features a direct image sensor that captures colour vertically, recording hue, value and chroma accurately and completely for each pixel. The camera features a 14mm lens (equivalent to 21mm on a 35mm SLR). The prize also includes a VF-51 External View Finder, which mounts on the camera hotshoe. The total prize value is £950.

1 Jan Sieminski *Poland* 50pts

Nikon D810, 80-400mm, 1/13sec at f/14, ISO 64

Sometimes the simplest compositions are the most effective. This image comprises nothing more than a diagonal strip of green grass bisecting a backdrop of brown earth. (It was taken around the town of Kyjov in the South Moravian Region of the Czech Republic). The strong sidelight has cast long shadows from the rows of trees on the strip and highlighted the texture of the ploughed earth around it. It's a great composition with lovely light, and a very deserving winner of the penultimate round of APOY.



2nd

2 Ravikanth Kurma India 49pts

Canon EOS 5D Mk III, 16-35mm, 1/250sec at f/8, ISO 800

Some landscapes are just a record of a place, but the best ones transcend that and almost take you there, giving you a sense of how it felt to be in that spot at that particular moment. This image of Jal Mahal (otherwise known as the Water Palace) as it stands in the middle of Man Sagar Lake in Jaipur, India, does just that. It may be rush hour for the birds but Ravikanth had to get up early to avoid the tourists. The feeling it evokes in the viewer is one of complete tranquility and serenity. This is enhanced by the restrained and muted processing, in keeping with the beautiful soft light.

4 Matt Lewis UK 47pts

Canon EOS 5D Mk IV, 17-40mm, 25secs at f/16, ISO 100

In order to get this shot of icebergs breaking off the Tasman Glacier in Mount Cook National Park, Matt scrambled down a scree slope to reach the water's edge. Finding order in the elements on the shore was tricky, but he persevered. The picture has a wonderful clarity about it, and the post processing (which mostly involved reducing the highlights and shadows and extracting a little detail) has been well executed. It's a view of Tasman Lake that few people would have seen before, and will never be repeated.

4th





3rd

3 Miguel Martins Portugal 48pts

Nikon D3300, 18-55mm, 1/160sec at f/5, ISO 100

Landscape photographers have mixed opinions about wind turbines, but the drama and beauty of this shot is undeniable. These giant structures are now very much a part of our landscape, and including them in our images is one way of acknowledging the impact we are having on our natural resources. The clouds are the main focus here, but the lights of the houses on the left hint at the job the turbines are doing. It's a powerful shot and offers much food for thought.



5th

5 Christoph Schaarschmidt Germany 46pts

Canon EOS 70D, 11-16mm, 30sec at f/8, ISO 100

Standing alone in the fog watching cars tackle the switchbacks at Trollstigen in Norway must have been quite an experience for Christoph. He had to wait until the wee small hours before the weather improved enough to offer a clear view of the road. Despite the lateness one car made its way up the steep serpentines, and Christoph employed a 30-second exposure to record the trail created by its lights. Minutes later the fog returned, thicker than ever.

6**6** Stian Nesoy Norway 45pts

Canon EOS 5D Mk II, 17-40mm, 1/50sec at f/16, ISO 100

This image was created from seven shots merged in post processing. Such a successful blend is a testament to Stian's digital darkroom skills.

10 Steve Oldfield UK 41pts

Nikon D810, 28-300mm, 1/50sec at f/11, ISO 100

Choosing to include the whole bay in this shot of Reine in the Lofoten islands was a great decision by Steve. There is wonderful light on the buildings on the right and the mountain top on the left.

**10****7****7** Sandi Bertoncelj

Slovenia 44pts

Canon EOS 5D Mk III, 70-200mm, 1/15sec at f/2.8, ISO 400

The combination of mist, mountains and light make for a fairy-tale image here, plus the warmth of the sky is echoed in the church tower.

11 Robert Rhead

UK 40pts

Nikon D850, 14-24mm, 30secs at f/10, ISO 1000

Robert waited for 48 hours at Stokksnes in Iceland for the light to be right. The shallow inlet is perfectly still, creating a fantastic mirror image.

**11****CROWD WINNER****14****12** Chad Briesemeister

USA

39pts

Sony Alpha A99, 24-70mm, 1/20sec at f/18, ISO 100

The icicle-fringed cave makes a great frame for the scene beyond. The orange pillar in the centre provides a focal point and divides the background into two halves.

**14** Neil Burnell UK 37pts

Nikon D810, 35mm, 77secs at f/14, ISO 100

This minimalist study of a tidal pool has wonderful atmosphere, and the cool blue tones are spot on. Neil chose to use a long exposure, giving the scene an ephemeral feel.



8

8 Dave McEllistrum
Canada 43pts

Equipment and exposure details unknown

To have caught the moon, the Milky Way and some ancient bristlecone pines in one shot deserves to be applauded.



9

9 Wojciech Kruczynski
Poland 42pts

Sony Alpha ILCE-7R, 16mm, 1/4sec at f/10, ISO 100

Kalsoy in the Faroe Islands is clearly a magical place, as Wojciech made the most of his time there.

13



13 Daniel Howarth UK 38pts

Nikon D810, 16-35mm, 8secs at f/8, ISO 64

The shape created by the sand ripples stops the sky from dominating the frame, while the decision to employ a soft grad was a wise one.

15

15 George Digalakis Greece 36pts

Nikon D810, 14-24mm, 195secs at f/18, ISO 64

The drama in this shot is undeniable. The water acts as a great lead-in line and the sky is full of interest.



16

16 Kai Hornung Germany 35pts

Sony ILCE-7RM2, 24-70mm, 1/3sec at f/11, ISO 100

This is a well-observed shot, where perfect sidelight and a mirror-like reflection combine. The more you look the more you see here.

17**17 Lukasz Lukomski UK 34pts**

Nikon D7200, 10-20mm, 50 seconds at f/11, ISO 320

A tweak to the colour balance adds to the chill of this shot of Skagsanden beach in the Lofoten islands, Norway.

18**18 Ron Tear UK 33pts**

Canon EOS 5D Mk III, 100-400mm, 1/8000sec at f/5.6, ISO 1600

Including the skiers and climbers adds a great sense of scale, while showing the peak of the mountain balances the shot.

21**21 Nick Seaman UK 30pts**

Sony ILCE-7RM2, 16-35mm, 5secs at f/11, ISO 100

An early start was rewarded with a glorious sunrise at Shingle Street in Suffolk. The buildings and horizon are expertly placed.

22 Paul Greenhalgh UK 29pts

Nikon D5500, 10-20mm, 0.6sec at f/8, ISO 100

This is a perfect example of using lead-in lines to direct a viewer's gaze. The triangle is also very effective.

22**25****25 Tim Crabb UK 26pts**

Canon EOS 6D, 16-35mm, 1/5sec at f/16, ISO 100

It's often tricky to find foreground interest when you are faced with a rock formation, but Tim has done well. The peak of the foreground rock sits nicely below the peaks of the far rocks.

25 Tim Crabb UK 26pts

Canon EOS 6D, 16-35mm, 1/5sec at f/16, ISO 100

27**27 Michael Sheridan UK 24pts**

Olympus E-PM1, 40-150mm, 1/320sec at f/7.1, ISO 200

A cloud passes over the water-filled rice terraces in Yunnan, China. The warm orange glow of sunrise is reflected making the water shine.

26 Stu Meech UK 25pts

Nikon D750, 70-200mm, 1/2sec at f/8, ISO 400

A misty morning in Crawley Wood in Hertfordshire has resulted in a shot full of atmosphere. Stu has done well to find order in an otherwise chaotic habitat.

26

19



19 IansLense UK 32pts

Equipment and exposure details unknown

This appears to be a simple shot, but it plays around with our sense of balance, and our natural desire for symmetry.

23 Linda Wride UK 28pts

Nikon D750, 24-120mm, 1/500sec at f/22, ISO 3200

Reminiscent of a pen and ink drawing, this picture has wonderful balance and is an exercise in restraint.

20



23

20 Liam Tandy UK 31pts

Canon EOS 1300D, 10-18mm, 2secs at f/8, ISO 100

There is a gentleness to this shot of Bat's Head in Dorset, largely conveyed by the soft light, that is really appealing.

24 Jack Deakin UK 27pts

Nikon D800, 14-24mm, 1/80sec at f/8, ISO 500

Perfect symmetry is the main attraction here, but Jack has also waited for enough cloud interest to elevate the image.

24



28



28 Doney D Russia
23pts

Nikon D810, 24-70mm, 1/40sec at f/9, ISO 400

It's hard to find an unusual viewpoint of an iconic landmark, but Doney's panoramic has done the trick.

**29 Alan Hillen
Northern Ireland**
22pts

Equipment and exposure details unknown

A perfectly composed shot of Sanur Beach in Bali. The tip of the temple clears the sand.

29



30 Tom Sweetman UK 21pts

DJIFC220, 26.3mm, 1/100sec at f/2.2, ISO 100

This aerial shot of the popular South Devon coast is a refreshing view. The lines of grass, rock and sea work well.

30



The 2017 leaderboard

In the penultimate round of APOY 2017 the top 5 remain unchanged, while the other half of the leaderboard has seen some movement. Neil Burnell and Linda Wride scored well, moving them up to 6th and 7th places, and Sandi Bertoncelj and Matt Lewis take 9th and 10th.

1	Henrik Spranz	343pts	6	Neil Burnell	113pts
2	Marco Tagliarino	140pts	7	Linda Wride	100pts
3	Simon Hadleigh-Sparks	122pts	8	Heather Allen	97pts
4	Elena Paraskeva	116pts	9	Sandi Bertoncelj	86pts
5	Dominic Beaven	114pts	10	Matt Lewis	85pts

APOY 2017 is now closed for entries. Results of the final round will appear in the 6 Jan issue, along with the overall winner.



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James is as skilled a photo editor as he is a photographer. His work has appeared in countless magazines and books, and in 2014 he was appointed editor of Practical Photoshop magazine. His subjects range from portraits to landscapes, architecture and underwater scenes. For James, Photoshop is more than just a work tool. Visit www.patersonphotos.com

Lightroom tips

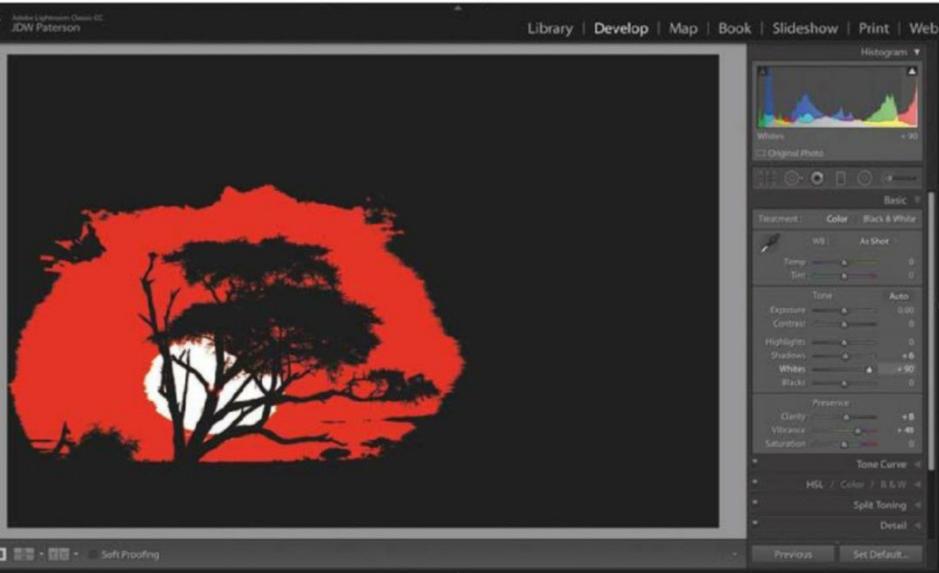
Landscape masterclass

Learn how to enhance your outdoor photos with **James Paterson's** 20 essential Lightroom techniques for stunning landscape results

**1 Where to start**

The best place to start editing your landscapes is in Lightroom's Basic panel, the top-right panel in the Develop Module. First, adjust Temperature and Tint, then work down through the set of Tone sliders before finishing off with the Presence sliders. Any slider in Lightroom can be reset with a double-click.

ALL IMAGES © JAMES PATERSON

**2 Check for clipping**

With landscapes, it's often important to make full use of the tonal range from black to white, without losing clipped details in either the highlights or shadows. Hold Alt while dragging the Whites or Blacks slider for a view that shows clipped pixels as you drag – bring both sliders to a point just before pixels begin to clip to ensure a full tonal range.

3 Fix recurring marks

Dust on your sensor is more visible when you shoot at narrower apertures – and many photographers use f/11 and upwards when shooting landscapes. However, sensor marks can be easily removed with the Develop Module's Spot Removal tool. If a recurring mark affects a whole set of photos, simply paint to remove it once, then highlight the whole image set (Cmd/Ctrl+A), click 'Sync', check only 'Spot Removal' and hit OK.

4 Vibrance for sunsets

Often, a sunrise or sunset will display very strong colours around the sun, while those further out will be less saturated. Boosting those colours can make them pop, but don't use the Saturation slider, as this will push the already strong colours too far. Instead try Vibrance, as this targets and boosts the less-saturated colours.

**5 Check for colour casts**

Sometimes, a camera's white balance isn't entirely accurate, but we can use Lightroom's white-balance tool to fix a colour cast in seconds (especially if you shoot raw, which means you can set the white balance afterwards). Simply grab the eyedropper tool next to WB in the Basic panel then click over a neutral point, such as a rock or a road.



6 Smart local adjustments

We can use the Range control to target specific tones when making local adjustments. When set to Luminance, the range slider can confine the effect to the highlights in the sky here without affecting the darker rock. Similarly, when set to Range: Color, you can click to sample a colour range to target, or Alt-click to target several shades.



Use the Range control to target specific tones



7 Shoot in raw

Shooting in raw gives you greater editing headroom, which is often invaluable for landscapes. Not only can you set the white balance after the fact, but you also have greater dynamic range, which comes in handy for unbalanced exposures as you can tease out seemingly lost detail in bright skies or dark shadowy foreground with Lightroom's Highlights and Shadows sliders.

8 Cut through the haze

Dehaze can be very useful for landscapes to reduce atmospheric haze and add punch to flat scenes. The slider is in the Develop Module's Effects panel. You can selectively decrease or increase haze with Lightroom's three local adjustment tools – the Graduated Filter, Adjustment Brush and Radial Filter.

9 Boost the blues

Here's a quick tip for enhancing weak blue skies. Go to the HSL Panel to the right of Lightroom's Develop Module. First head to the Luminance settings, click the little target icon and then click and drag down over the blue sky. Next click the Saturation target icon and drag upwards over the blues.

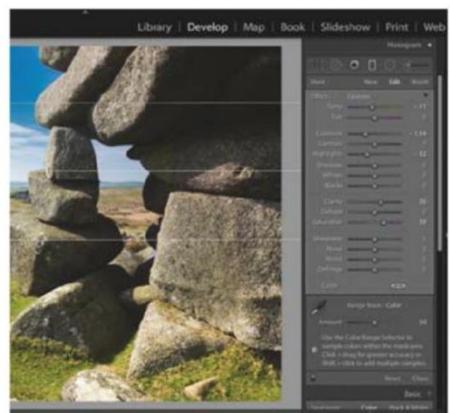


10 Fix fringing

Wideangle lenses are susceptible to chromatic aberration, which causes colour fringing along high-contrast edges. Go to the Profile tab in the Lens Correction panel and check the box to fix it. To enable the fix by default on all imported images, check the box (and alter nothing else), then hold Alt and click the 'Set Default' button at bottom right.

11 Strike a balance

One of the big challenges for landscape photographers has always been how to balance sky and land. Skies are usually much brighter than land, so by darkening them, we can create a more balanced exposure. This can be done in-camera with a graduated lens-mounted filter, or later in Lightroom with selective adjustments.



12 Drag a grad

Found in the Develop Module toolbar, the Graduated Filter tool is ideal for enhancing skies. Grab the tool, then begin by loading it with an adjustment using the sliders to the right of the screen – negative exposure, positive clarity and saturation can work well. Drag within the image to create a graduated linear adjustment.

13 Useful shortcuts for grads

Hold shift while dragging a graduated filter adjustment to keep it perfectly horizontal, so that it runs parallel to the horizon. If you hold Alt while dragging the grad, the blend begins centrally. Hold Alt and drag up or down over the grad's central pin to alter all of the adjustment settings at once.

14 Auto-fix lens distortion

The wideangle lenses often used for landscapes can be susceptible to barrel distortion, which makes straight lines appear to bow outwards. There's an easy Lightroom fix – go to the Lens Correction Panel, click Profile and 'Enable lens correction'. Your lens should show up in the list, but if not you can choose it manually.

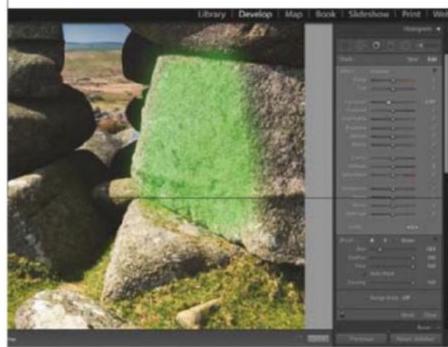


15 Blend exposures for HDRs

To create HDRs from a set of bracketed exposures, Cmd/Ctrl+click to select them all, then go to Photo>Photomerge>HDR. Once merged, you can go on to adjust the tones as normal, but you have greater headroom in that exposure goes from +10 to -10, and local adjustments can pull out more detail at the extremes of the tonal range.

16 Dodge and burn

Our eyes are drawn to the lighter areas of a photo, so with subtle lightening and darkening we can help to guide the eye around our landscapes. This is easily done with Lightroom's Adjustment Brush. Grab the brush from the toolbar, use the tonal sliders to load it with positive or negative exposure then paint to dodge or burn the image.



17 Mask your sharpening

There's little point in sharpening areas of smooth, detail-less colour in our landscapes, as this only amplifies image noise. So after using the Detail Panel's Sharpening Amount and Radius to get the desired strength of overall sharpening, hold Alt and drag the Masking slider below. Areas that appear in black as you drag will be masked from the sharpening.



18 Make panoramas

Lightroom's panorama merge feature lets you stitch together several overlapping frames for detail-rich panoramic images. Cmd/Ctrl+click to select the frames then go to Photo>Photomerge>Panorama. Experiment with the three projection settings and use Auto-crop to remove messy edges from your resulting image.

20 Make a punchy mono

A punchy black & white conversion can add to the drama of a landscape scene. It also means you can push dodging and burning or local contrast adjustments further than you might get away with colour photos. Use the B&W panel to convert to mono then add contrast with either the Basic panel or the Tone Curve.

19 Fix wonky images

The Upright controls within the Develop Module's Transform Panel can automatically correct wonky horizons and converging verticals for you. The Guided option is especially useful as it lets you plot guides through the image along natural lines you know should be perfectly horizontal or vertical.



You can push local contrast adjustments further with black & white scenes

What you see isn't what you shot

There's a distinct possibility that the work you're doing, the images you're creating, have never really seen the light of day

You've done all your research and bought a great camera, tripod, lenses, lights and camera bags, selecting the very best industry-standard equipment, but what about the thing that sits quietly on your desk? The thing you actually see your images on: the monitor?

What if the images you've shot aren't quite the images you're looking at? What if the tone isn't there? What if the full range of colour isn't being seen? What if only a small amount of the depth you captured on the day is visible to you at your desk?

We think carefully about the camera we use at the point of capture, but now it's time to make the monitor as important as everything else in the process. What we need is an EIZO ColorEdge.

Professional photographers have worked with EIZO monitors for years – it's an open secret within the industry. Why do they choose EIZO? Because they value the accuracy, vibrancy and depth of colour their monitors give them, whether it's for that beautiful landscape, close-up wildlife shot or black and white portrait. Behind those stunning visuals lies the cutting-edge design and technology of EIZO's monitors. It works like this:

You may never see this much colour

A colour gamut defines a more specific range of colours from the range of colours identifiable by the human eye (i.e. the visible spectrum). While regular monitors are limited to the sRGB colour gamut and around 16.7 million display colours, EIZO ColorEdge monitors cover 99% of the Adobe RGB colour space*; supporting 30-bit colour, we can extend the colour gamut to over a billion colours.

You've never seen true blacks and uniform tone

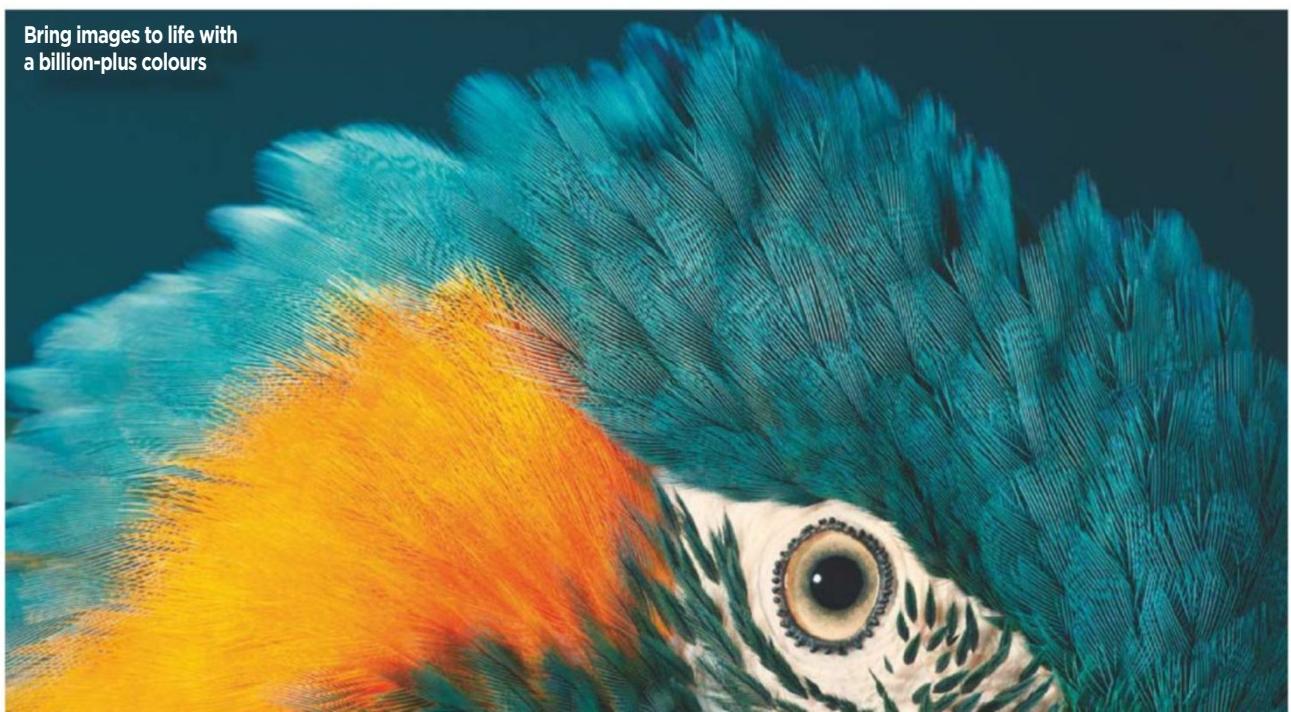
The tone of an image is what gives it depth and clarity. Without the ability to show tone, you aren't able to accurately represent your image. Where most monitors set tone to a mid-point, leaving dull areas or hot-spots, EIZO ColorEdge uses its own Digital Uniformity Equaliser (DUE) to combat this.

The DUE measures brightness and chromaticity (the ability to accurately display a wide range of colours) throughout the monitor and makes the necessary corrections to maximise the dynamic range of your image, wherever you look.

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ColorEdge monitors show the deepest of blacks

Bring images to life with a billion-plus colours





Lasting colour with a five-year onsite warranty

All EIZO ColorEdge monitors bought in the UK are covered by EIZO's industry-leading five-year onsite warranty. The warranty ensures no ColorEdge user is ever left without a monitor, as a replacement can be provided while the faulty monitor is being fixed. All repairs are carried out at EIZO's UK-based repair centre.

Ease of use and professional quality

EIZO ColorEdge monitors come in two ranges: CG for 4K, high definition and HDR; and a more affordable CS range for 99% Adobe RGB gamut, Digital Uniformity Equaliser and smooth colour gradation.

The CS range has the same tonal responses as the professional CG monitor range, but for a lower cost. The ergonomic design incorporates a useful handle, making it perfect for on-site work. All monitors come with EIZO ColorEdge's own ColorNavigator calibration software, which is simple and easy to install. For further information please visit our website www.eizocolour.com

*Not including the EIZO CS230

EIZO ColorEdge CS





The white desert

Losing sensation in your fingers and being pelted in the eyes by icicles is all in a day's work if you choose to shoot film in the Arctic, as **Paolo Solari Bozzi** discovered. **Tracy Calder** hears his story

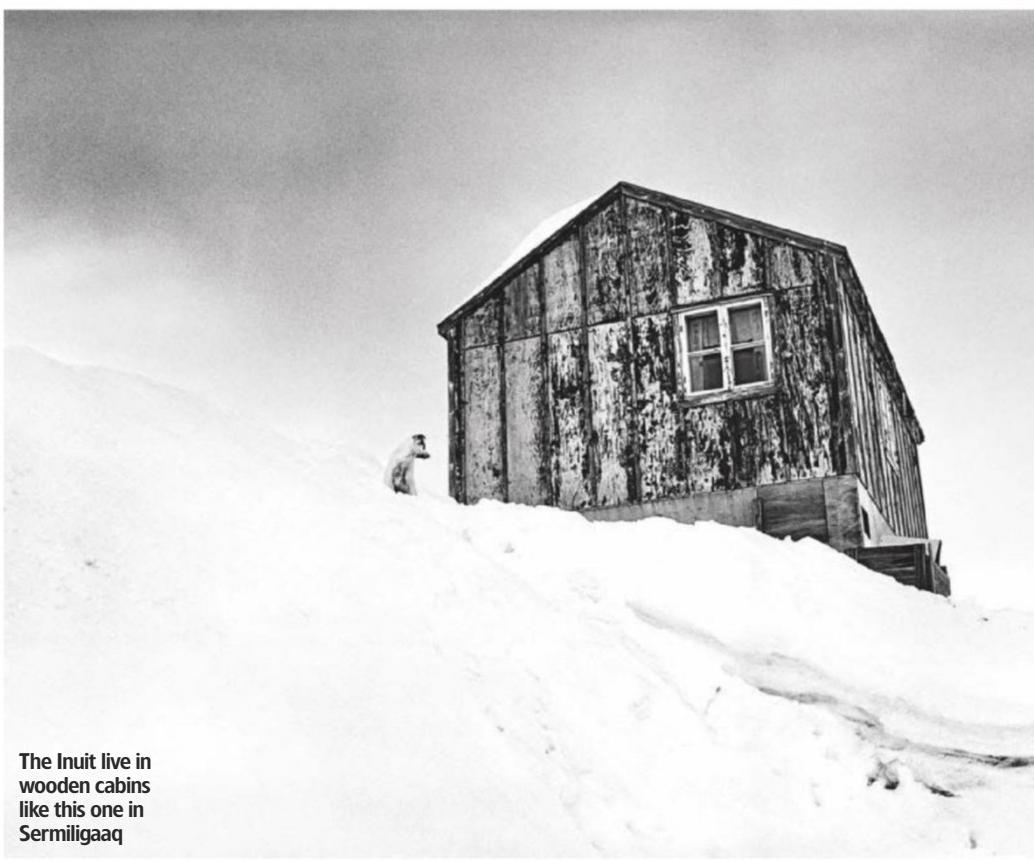
Greenland seems a rather odd name for a glacier-covered island lying mostly within the Arctic Circle. But being a little free and easy with the truth allowed Erik the Red to persuade fellow Icelanders to settle here in the 10th century (so legend has it). In his defence the island was much warmer than it is today and there are accounts of lush green meadows and fjords positively fizzing with fish. Having established their colonies here, the gutsy Icelanders thrived in Greenland for the next three centuries, but in the middle of the 14th century the climate began to change leading to an era known as the Little Ice Age. The settlers were farmers, so the arrival of this inclement weather hit their crops and livestock hard. As a consequence they turned to the sea for both food and trade, but their trips became more treacherous as the sea grew ever stormier. By the beginning of the 15th century most of the original settlers had abandoned this white desert, leaving the Inuit population to adapt to this new environment.

A polar bear skin is left out to dry at Kap Hope



In 2016, when Paolo Solari Bozzi travelled to Greenland to photograph the Inuit communities and the landscape they inhabit he expected to see some individuals wearing bear and seal furs, but he was wrong. 'I wasn't surprised they were wearing Western clothes,' he recalls, 'but I was surprised by how many of them were dressed this way. The Inuit are going through a period of transition, which is causing them to abandon some of their centuries-old traditions.' One such tradition involves living underground during the winter – something grandparents of the current generation would have done. It might seem strange to those of us living in relatively mild climates, but polar bears construct temporary dens to shelter from severe weather, and there is much to be learnt from nature. 'Wooden houses were imported from Denmark about 100 years ago,' says Paolo. 'Before then the Inuit made caves in the ground and used wooden planks to cover the hole.' The wind here can reach speeds of 200km an hour,

ALL PICTURES © PAOLO SOLARI BOZZI



The Inuit live in wooden cabins like this one in Sermiligaaq

which is often no match for these wooden cabins.

The winter of 2016 (when Paolo visited the island) was relatively mild, but he is quick to point out that this isn't something to celebrate. 'Everything is getting milder due to global warming,' he says. 'As photographers we have a duty to use our images to make the world aware of what's going on – despite Mr Trump's allegations and denials about climate change. All he needs to do is to take an aeroplane to Greenland and talk to the people there and they will tell him that every year the ice is melting earlier.'

An offshoot of this warmer weather is the effect it has on the hunting season. The Inuit still shoot polar bears and hunt seals, but the number they kill is strictly controlled by law. Joining them on a hunt is forbidden, and Paolo would have incurred a large fine if he had taken part in any of the expeditions. 'If you offered them a million pounds they still wouldn't take you because then it becomes a business,' he suggests. 'It's a good law. The Inuit are not allowed to hunt on snow bikes so they use sledges to give the polar bear a fighting chance.' While he never witnessed a kill, Paolo was present when a dead bear was brought back to town. It took over an hour for the animal to be cut up and divided into bags – some meat was kept for the dogs, some set aside for human consumption, and the fur was left

When the dogs are really going they can reach speeds of up to 30km an hour



The Inuit hunt seals and polar bears, but numbers are strictly controlled by law

out to dry. 'The Inuit don't shoot for fun, it's not a sport,' says Paolo. 'They eat what they kill, and fishing and hunting is in their genes.' The huntsmen can be gone for weeks at a time, with no way of contacting their families back home.

There is no margin for error in the Arctic, and the weather is beyond brutal. Paolo had a taste of the hostile conditions while he was travelling by dog sled. 'The temperature was about -25°C, but with the wind chill factor it was -40°C for sure,' he recalls. 'You have to be careful because you are totally immobilised. You need to wear goggles, because when the dogs go they really go – they can reach speeds of up to 30km an hour. The snow comes at you horizontally and you can get icicles in your eyes if they are not protected properly. It's serious stuff.'

It comes as no surprise to learn that Paolo invested a lot of time,



and money, researching and buying equipment before he left his home in the Swiss Alps. What's more surprising though is the fact that he decided to shoot the project on black & white film. 'Analogue is fun,' he laughs. 'I would much rather work in the darkroom than sit in front of a computer'. In 2011 Paolo abandoned his screen-based job as an investment banker after receiving a cancer diagnosis and undergoing a successful course of chemotherapy. Shortly afterwards he spent five months travelling across Southern Africa in his faithful Land Rover. 'I like infinite spaces,' he reveals, 'that's why I went to Africa, and that's why I chose to spend two months in Greenland.'

Handling film in sub-zero temperatures is not without its challenges. Paolo kept his equipment as warm as possible by tucking it in between his fleece and



Greenland into White
by Paolo Solari Bozzi is
published by Mondadori
Electa, ISBN 978-8-
89181-238-4 and is
priced at £55.
To see more of Paolo's
work visit www.solari-bozzi.com



Tiniteqilaaq is a settlement in southeastern Greenland

'I took off both pairs of gloves and it was so cold that I couldn't move my fingers to change the film'

his Arctic jacket, but changing the rolls was tricky. 'One of my cameras [a Fujifilm GX617] shoots beautiful 6 x 17cm panoramas, but I only get four frames on a roll,' he explains. 'Sometimes I took off both pairs of gloves and it was so cold that I couldn't move my fingers to change the film – it's something I grew accustomed to in the end!' Despite temporarily losing the feeling in his fingers Paolo was very happy with his decision to use film rather than digital for the project. 'The more electrical components a camera has, the more there is to go wrong,' he suggests. 'If I had used a digital camera the batteries would have drained too quickly in the cold, and if something had gone wrong I was in the middle of nowhere so I might as well have packed up and gone home.'

Like many photographers, Paolo finds colour a distraction, and he delights in the physical process of producing a traditional print. 'When you develop and print a film you use your whole body,' he says. 'When you're in the darkroom you hold a tray of developer and move it up and down, you cut the paper, you hold the print in your hand and sometimes the beauty lies in the imperfection. Years ago somebody asked me where I meditate and I said "in the darkroom". I have my music in there, it's dark, I like the

smell of the chemicals, and I become immersed in the process.'

Creating black & white prints has proven integral to the project. While Paolo was in Greenland he met Ragnar Axelsson who he describes as 'the father of Arctic photography' and Carsten Egevang, a photographer and dedicated researcher of Arctic seabirds. The three men decided to arrange an exhibition of their work in the hope that it would raise awareness about climate change. The show, entitled 'The Arctic. Final Frontier', featured 120 prints and first appeared at the Casa dei Tre Oci (a palace by the water) in Venice. Having completed a successful three-month run it will be moving on to the Triennale in Milan (8 Feb - 25 Mar 2018). 'The idea is to create awareness through beautiful, strong images, not the boring classical reportage photographs of the ice cracking,' says Paolo. 'There is an aesthetic component that will gratify the visitor, but the aim of the show is to highlight the problem of climate change.' To reinforce the point the team arranged a one-day summit during the exhibition and invited politicians, professors and leading experts to offer their personal perspectives on the subject. It's a carefully considered approach that will hopefully prompt action, and fast.

Performance & art

Announced back in spring 2016, the Hasselblad X1D-50c was hailed as a revolution in photography, as the world's first compact mirrorless medium-format camera. **Jon Devo** is suitably impressed

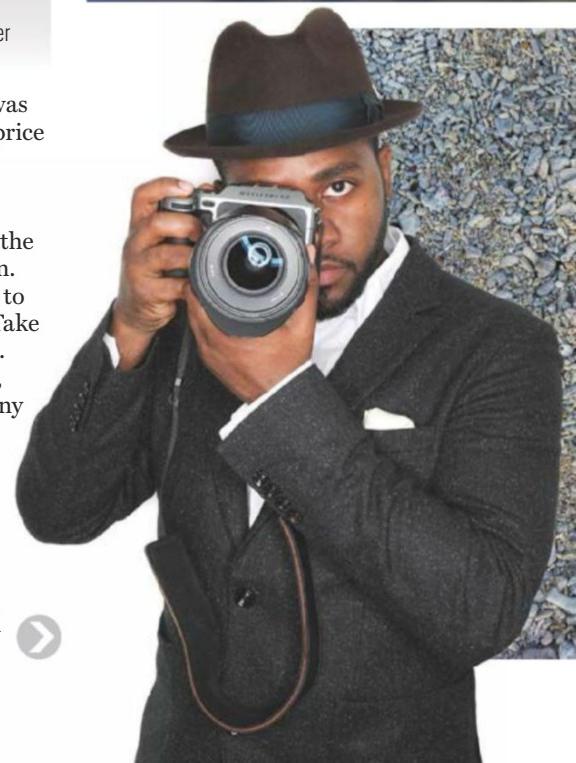


Sitting in the press conference, I was immediately enamoured with it, I have to admit. I swallowed the PR spiel, I lost my typical journalistic cynicism. Why? Because it was something truly different, it was beautiful and it was exciting. During the press conference in Gothenburg, I received a call from the BBC technology team asking me about my first impressions of the Hasselblad X1D. I told them as I'll tell you now, the Hasselblad X1D is just the beginning. It represents more than just a new camera class. The X1D promises to bring digital medium-format photography to a broader audience by making it more accessible and portable. Of course, it's by no means a cheap camera – quite the opposite. However, when you consider that a new digital medium-format camera from Hasselblad used to

start at closer to £24,000, the X1D was released at a rather more attainable price point (around £6,000).

Build and design

The first thing that stands out about the X1D is its sleek, contemporary design. Hasselblad isn't a brand that's afraid to dabble in some interesting designs. Take the Stellar and Stellar II for example. Designed to within an inch of its life, this short-lived line – effectively a Sony RX100 made from metal and wood – ended up being more luxury item than camera. It was a lovely looking product, of course, but at four times the price of its Sony counterpart, it received a frosty reception. But I digress. Despite those previous misadventures, Hasselblad persisted with its creative aesthetics with the





The X1D does a great job of capturing a broad range of colour information, and a slight boost in saturation can produce very pleasing results
30mm f/3.5, 1/500sec at f/3.5, ISO 100



Hasselblad's XCD lenses deliver excellent quality
30mm f/3.5, 1/180sec at f/4, ISO 100



Here, the shadows were raised on the left to reveal details that most cameras would lose
30mm f/3.5, 1/2000sec at f/3.5, ISO 100



➤ X1D, and it was clear at first sight that this camera is cut from a different cloth. Seemingly carved from a single block of metal, the X1D has a cool, brushed-metal finish and cuboid design.

Offering a deep, rubberised grip, the X1D immediately feels satisfying to hold and weighs 725g body only – 75g lighter than a Canon EOS 5D Mark IV. While other manufacturers insist on peppering high-end camera bodies in buttons, Hasselblad has taken a more minimalist approach, giving the X1D a typically Scandinavian appearance. But one of the biggest triumphs in the design of the X1D is its 3in touchscreen LCD display and brilliantly simplistic user interface. Flagship cameras have resisted the trend towards touchscreens, but Hasselblad fully embraced the technology with its H6D-100c, released a few months prior to the X1D, and thankfully they stuck with it.

The display features large characters and an uncluttered menu. Every setting can be

The X1D allows me to shoot medium format in scenarios where I may have opted for a smaller format before
30mm f/3.5, 1/2000sec at f/4, ISO 100





Boat in shallow water, Oslob, Cebu, Philippines
30mm f/3.5, 1/2000sec at f/6.8, ISO 100



Shooting towards the sun is normally guaranteed to crush shadow and highlight detail, but the X1D handles it well
45mm f/3.5, 1/500sec at f/5.6, ISO 100

tapped and adjusted on screen, and you can pinch to zoom to check focus when making manual adjustments. The experience is responsive and intuitive. If only more manufacturers would follow suit. For those who prefer more tactile controls, the X1D has rear and front wheels for controlling shutter speed and aperture respectively, with ISO and white balance on the top plate next to the AF/MF toggle button.

Being a mirrorless camera, there's a 2.36-million-dot high resolution XGA EVF in place of an optical viewfinder, which some people may struggle to get used to. It's a similar, if not identical, unit to that used by Sony in its flagship Alpha 7R II body. I've had absolutely no issues with the EVF and in fact, it's so clear and responsive, sometimes I even forget it is an EVF. There are also some classy details, such as the engraved camera body name and manufacturing tag 'Handmade in Sweden' and the anodised Hasselblad orange shutter button. It's the little things

such as this that let you know you've got a camera that has been well thought out.

The X1D makes a statement and starts conversations – on the rare occasion that I wear it around my neck in public, it always attracts admiring eyes and compliments. When I photograph people with it, they seem to stand a little taller; they appreciate you're using something special and sometimes that acknowledgement translates into the eye contact they make.

Performance

It would be dishonest of me if I didn't concede that at least part of the reason I bought the X1D was because of its looks. However, the quality of the Hasselblad-designed 50MP sensor is simply astonishing. I wasn't drawn to digital medium format simply because of resolution. Several DSLR and mirrorless full-frame cameras are capable of producing exceedingly large files. But the quality and look of those files just

doesn't hold weight when stacked side-by-side with the sensor of the X1D.

Having that level of quality in a truly portable camera has been a revelation. I'm hyper-aware when using the X1D on a remote beach in the Philippines, on the sidelines at a sports game or shooting everyday street scenes, that I might be capturing such images for the first time on digital medium format. Of course, I'm over-egging my significance, but I feel like a pioneer. In a world of photographic saturation, it can be rare to feel like you're genuinely covering new territory as a photographer, but being able to explore a new format at the cutting edge of photographic technology is invigorating.

But let's return to the subject of image quality. Because, if there is light to be captured, the X1D will devour it. It's something else. The first time I took the X1D out for a shoot, it took me some time to learn its tolerances and I tended to underexpose my shots. But in doing



Having quickly adjustable focus points allowed me to compose responsively and freeze the action
30mm f/3.5, 1/2000sec at f/3.5, ISO 100

so, I learned just how much data the X1D can capture. The latitude for restoring detail in both shadowed and seemingly blown-out areas from raw files captured using the X1D is nothing short of miraculous. I also appreciate that Hasselblad opted for a USB 3.0 Type-C connection for the X1D. It's fast and allows me to tether the X1D for studio shooting and powers the camera simultaneously. I can also view or record my sensor's output via HDMI or wirelessly using an iOS device such as an iPad. Currently,

Phocus Mobile doesn't support Android, but you can control the camera via Wi-Fi using it, which is fantastic. Hopefully Hasselblad will support this mobile platform in the near future.

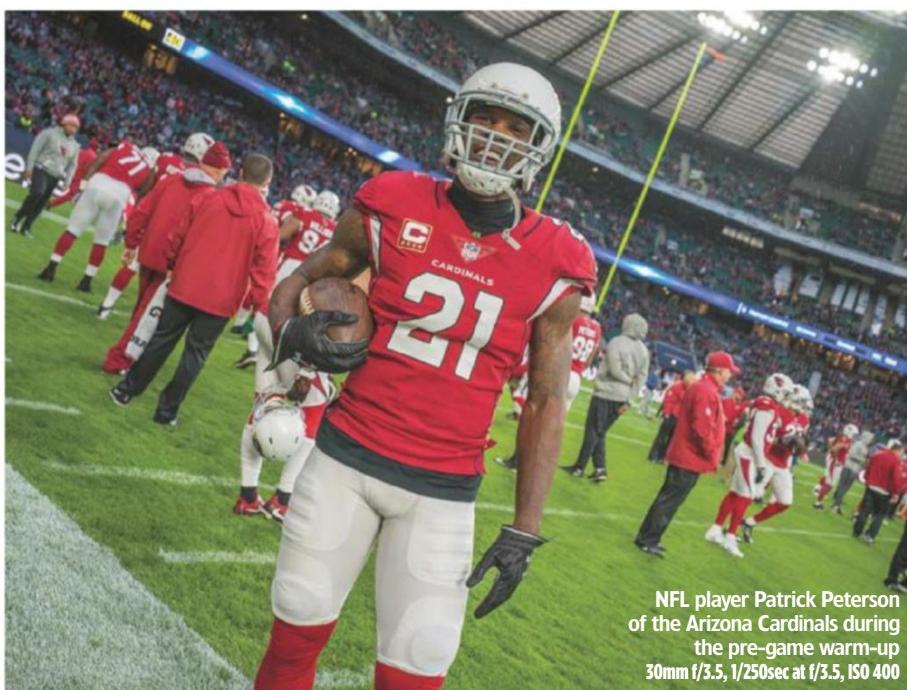
If you've never shot medium format before, the Hasselblad X1D-50c and cameras like it take some getting used to. Digital medium format isn't fast, despite the fact that the X1D can deliver shutter speeds as quick as 1/10,000sec with its electronic/silent shutter mode. However, it only has a maximum continuous drive

mode of 2fps, so it's not designed with action in mind. But it can certainly freeze it, if your timing and focusing is on point. Another thing to consider is hard-drive space. Each of my files is 100+MB, so you'll need to invest in more storage if you go down the digital medium-format road.

Wise investment

A full press of the X1D's shutter is accompanied by a satisfying mechanical sound from the leaf shutter and lens aperture, which I've fallen in love with. It also encourages me to be more considered before triggering it. Using this camera, I shoot fewer frames and capture significantly more keepers. The toughest thing about it for me is the lack of image stabilisation, so keeping my hands rock steady is something I've had to concentrate on more than usual. I've been spoiled by 5-axis IS that's become pretty much standard in mirrorless cameras.

I own other cameras that can shoot at high speeds, right the way up to 15fps, with advanced focus tracking. But while speed is becoming commonplace, the X1D gives me an edge in quality that my competition doesn't currently have. It's also raised the level of work I can pitch for. Since buying the X1D, I've found myself winning a lot more commercial photography bookings and I've even begun making money just hiring the camera out and accompanying it as tech support on set. Digital medium format isn't for everybody, but the X1D is without doubt one of the best photographic investments I've ever made.



NFL player Patrick Peterson of the Arizona Cardinals during the pre-game warm-up
30mm f/3.5, 1/250sec at f/3.5, ISO 400



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Stereo pair produced digitally from negatives shot with a Stereo Realist camera

FILM STARS Twice as nice

They may date back to the earliest days of photography, but you can still create images with stereo cameras today, as **John Wade** explains

We see in three dimensions because each eye takes in a slightly different view from the other. The brain compares the differences and uses the information to create the illusion of depth in the single view we see every time we open our eyes.

Before photography, artists used this theory to draw stereo pairs. So when photography came along, cameras were produced with two

lenses that shot two pictures simultaneously. When the resulting images were placed in a viewer, so that the left eye saw only the picture taken with the left lens, and the right eye saw the one from the right lens, the illusion of three dimensions was recreated.

Stereo photography dates back to the 19th century and the daguerreotype era, when images were made on silver-plated copper. It regained popularity in the 1900s using glass



Above left: Gaumont Stereo-Spido
Above right: Unis Monobloc

plates, died away, then made a comeback in the 1950s and early 1960s, with cameras made for 35mm, 120mm and 127mm rollfilm, and even 16mm subminiature film. These are the cameras that you can still find second-hand for use today.

Using a stereo camera

Stereo pictures should be shot to include strong foreground subjects, with interesting detail in the middle distance and an attractive background. This requires a good depth of field, working at the lens's smallest aperture. The best method is to focus the lens at its hyperfocal distance. Do this by setting infinity on the lens's focusing ring against the aperture



you are using on the depth-of-field scale. Then look at the opposite end of the scale to see what distance is set against the same aperture. Everything between those two distances will be in focus.

You'll need a viewer to see the stereo effect. Many of those made for specific cameras only accepted 35mm slides or transparencies, viewed by direct light, sometimes with the aid of a bulb and battery. Ignore those and go for a viewer that accepts prints. One very simple and inexpensive example was made for the VistaScreen system. These and similar types turn up regularly on eBay, often complete with a set of commercially produced stereo cards.



A good stereo image needs strong foreground interest and a deep depth of field

THE CAMERAS



The Stereo Realist, a 1947 camera that's still usable today

Stereo Realist

LAUNCHED 1947

FORMAT 35 24x24mm stereo pairs on 35mm film

GUIDE PRICE £70-80

The Realist has three lenses: two outer ones to take the pictures and a centre one that reflects its image down to a viewfinder on the base of the body. It is therefore used in a kind of 'upside down' way, with an eye to the base-mounted viewfinder and the bulk of the body against the forehead.

A coupled rangefinder window sits beside the viewfinder, and focusing is by a knob at

one end of the body. The knob is surrounded by a depth-of-field scale, making it easy to set the hyperfocal distance. As the focusing knob is turned, the lenses remain stationary and the film plane moves backwards and forwards. Apertures of f/3.5-f/22 are set around one lens, linked to similar apertures in the opposite lens. Shutter speeds of 1-1/150sec are set on a ring around the viewfinder lens.

The shooting-and-winding mechanism is designed so that matching picture pairs appear on film three frames apart. A tiny notch at the film plane, in the bottom of the right image area, registers on the film when it is exposed to indicate right from left images when they are mounted for viewing.



A strip of stereo negatives from the Realist reversed digitally into positives

Wray Stereo Graphic

LAUNCHED 1955

FORMAT 28 24x24mm stereo pairs on 35mm film

GUIDE PRICE £50-70

A fixed shutter speed, with apertures of f/4-f/16 that are designated by weather conditions, make the Stereo Graphic particularly easy to use. The lenses are fixed focus, but one is set at infinity, the other on the middle foreground. This ensures sharp focus from 4ft to infinity in the final stereo image.



The Wray Stereo Graphic

The Sputnik for 120 rollfilm



Sputnik

LAUNCHED 1959

FORMAT Six 5.5x5.5cm stereo pairs on 120 film

GUIDE PRICE £80-120

This is a three-lens camera, all three being linked by gears to focus together. The centre lens reflects its image up to a large, bright reflex viewing screen on top of the body. A bar beneath the lenses moves to simultaneously set apertures of f/4.5-f/22 in both lenses. Shutter speeds of 1/15-1/125sec are set on one lens and transferred to a second shutter in the other.

Duplex Super 120

LAUNCHED 1956

FORMAT 24 24x24cm stereo pairs on 120 film

GUIDE PRICE £180-200

The Duplex runs rollfilm vertically, recording stereo pairs side by side across its width. Twin thumbwheels beneath the lenses set apertures of f/3.5-f/22 and shutter speeds of 1/10-1/200sec. Another thumbwheel above the lenses is turned to focus them. Because the lenses are closer together than on most stereo cameras, the stereo effect is more pronounced when shooting subjects closer to the camera.



Duplex Super 120

Coronet 3-D

LAUNCHED 1953

FORMAT Four 5x4.2cm stereo pairs on 127 film

GUIDE PRICE £20-30

The Coronet features a binocular viewfinder that is used with both eyes. A fixed shutter speed, fixed aperture and fixed-focus lenses make this a basic snapshot stereo camera. When shooting stereo pictures, numbers on the film's backing paper are wound 1, 3, 5 and 7. Twisting a small knob on the lens panel masks one of the lenses and then, counting



Coronet 3-D Camera

the usual 1, 2, 3, 4, 5, 6, 7, 8 numbers on the backing paper allows you to shoot eight single non-stereo pictures.

Stereo-Mikroma

LAUNCHED 1961

FORMAT Varying number of 12x13mm stereo pairs on 16mm film

GUIDE PRICE £120-150



Here's a camera for the more ingenious enthusiast – because it takes 16mm film, still sometimes found on eBay. Preload the film into the camera's own cassettes, and you have a true subminiature stereo camera with twin Meopta Mirar 25mm f/3.5 lenses and shutter speeds of 1/5-1/100sec. The first model, made in green leather, uses a sliding bar to tension the shutter; the second model, in black or grey leather, automatically tensions the shutter as the film is advanced.

The 16mm Meopta Mikroma subminiature stereo camera



View-Master Personal Stereo Camera

View-Master Personal Stereo Camera

LAUNCHED 1952

FORMAT 69 12x13mm stereo pairs on 35mm film

GUIDE PRICE £60-80

As 35mm is run through this unusual camera, masks restrict the images to the top half of the film. When the film is at an end, a control is turned on the front of the body. This shifts the lenses from the top of the shutter to the bottom, at the same time reversing the gearing so that turning the film wind knob in the same direction now winds the film back into the cassette, shooting another set of images on the lower part of the film. The resulting stereo pairs can be viewed in a View-Master viewer.

Making your own stereo pair

Here's how to use Photoshop to make digital stereo pairs from film negatives shot in classic stereo cameras.

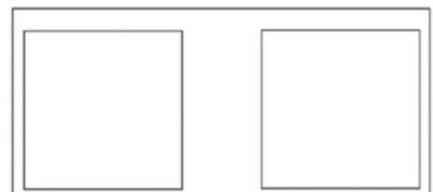
- 1 Have the negatives processed commercially. Cut into strips and scan at a high resolution, such as 1000dpi.



- 2 If you have a commercial stereo pair that came with your viewer, scan it and use it as a template.



- 3 If you have no stereo pair, measure the place where the pictures sit in your viewer. Use the marquee tool to draw this accurately to include the overall dimensions of the card on which the two stereo images will be placed, then add two squares which identify the actual positions the images will occupy.



- 4 Open your scanned stereo images, then copy and paste each one into position on the drawn stereo card. Take care to get the left and right pictures in the correct positions.



- 5 Print the pair, cut it out with scissors or a scalpel, place in a suitable viewer and watch the magic happen.



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QAP CODE: BMK7

HoldFast Camera Swagg

Michael Topham reviews a new harness for carrying two cameras

● Around £130 ● holdfastgear.com

A FEW years ago, I tested HoldFast's MoneyMaker – a dual-camera harness made from high-grade leather with metal buckles – and I came to the conclusion that it was one of the most comfortable camera harness systems I had ever used. The only downside compared to alternatives from the likes of BlackRapid and Sun-Sniper was its high price, and until recently it has been an accessory that demands spending quite a lot of money if you really want it.

Following feedback from customers, HoldFast has created Camera Swagg – a new dual-camera harness that's similar to the AP Gold Award-winning MoneyMaker in terms of design, but is made from a cotton canvas material instead of leather. In doing so, HoldFast has been able to make the harness less expensive and, at £130, it costs £45 less than the cheapest leather MoneyMaker.

To secure your cameras, you're first required to attach a pair of clips via the tripod thread on the camera, before they're fixed either side via robust metal snap shackles. These shackles are the same as those used on sailing boats and come chemically blackened, rather than having the same bright metal finish as the MoneyMaker harnesses. The shackles move up and down the harness, allowing you to pull the camera up to your eye or rest it at your side when you're not shooting. Pulling the release pin accidentally could potentially result in your camera crashing to the ground, but thankfully there's a strong nylon safety catch, which attaches to the strap eyelet of each camera via a metal keyring. Provided that the shackles and safety catches are both engaged, there's little risk of damaging your kit, but you will want to stay aware when walking through doorways and crowds, in order to prevent collisions.

Verdict

Although it isn't as thick or as hardwearing as HoldFast's beautifully made leather MoneyMaker harnesses, the Camera Swagg offers an extremely comfortable way of distributing the weight of two heavy cameras across both shoulders. It's an excellent alternative for anyone working to a tighter budget and it has the benefit of being lightweight. There's the option to add a camera leash to create a three-camera set-up or attach accessories, but potential buyers will want to beware that delivery from the US may be subject to an import customs charge, which can add £40–£50 to the price.

A harness is the ideal option if you need to switch between two cameras very quickly

At a glance

- Made from 100% cotton canvas
- Four colours available
- One size fits all

Shipping costs

For more info about international shipping from the US, visit holdfastgearblog.com/faq.



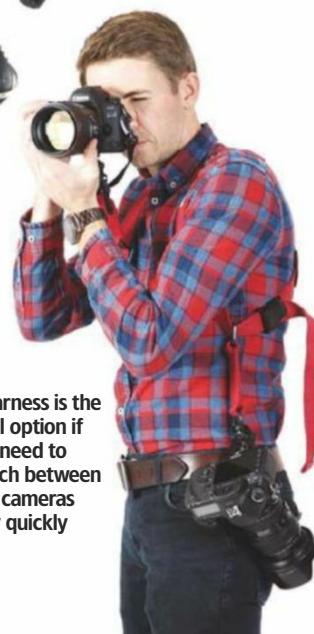
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★★★★★

Set-up
Pairing the harness with the Camera Swagg camera leash adds £30 to the price.



Colour

If red isn't for you, the Camera Swagg is also available in navy, copper or black.



Attachment

HoldFast clips attach via the tripod thread and are secured to metal snap shackles.

ALSO CONSIDER

HoldFast produces a wide range of MoneyMaker harnesses made from leather. Expertly crafted and beautifully finished, one of the cheapest options is the bridle leather MoneyMaker Skinny (around £175), which features a thin 1in-wide strap with removable shoulder pads. The harness features the company's superb stainless-steel D-rings and safety straps for ultimate security, and is weather resistant. Available in two colours (chestnut or tan), it also comes in three sizes (small, medium and large) to cater for different heights.

Tech Support

Email your questions to: ap@timeinc.com, Twitter @AP_Magazine and #AskAP, or Facebook. Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF



Kerri's LCD screen on the K10D flashes an 'F' status when turned on

Pentax DSLR gets an 'F'

Q Sometimes after turning on my Pentax K10D, the LCD status screen flashes an 'F'. It's stuck like this and the camera is locked on Aperture Priority despite being set to Programmed Exposure mode. This doesn't happen all the time, more like once in a blue moon, but it's very mysterious. I'm wondering if my old Pentax is finally beginning to show its age.

Kerri Barton

A This problem is likely to be because the lens is not seated perfectly and the contacts aren't engaging properly. With no signalling from

the lens the camera thinks the lens is an older manual focus one, or one with an aperture ring. You could check that the lens is securely locked into position. Also some gentle cleaning of the electrical contacts at the back of the lens and in the lens mount could be in order.

Film processing chemicals

Q I would be grateful if you could supply me with the name and addresses of one or two suppliers of darkroom chemicals for processing black & white and C-41 films. I am not on the internet and find that my previous dealer will no longer supply by mail order.

Mr P Mardles

A A few companies that come to mind are Speedgraphic (tel: 01420 560066), Wex Photo Video (tel: 01603 486413) and RK Photographic (tel: 01707 643 953) for black & white chemicals. For colour neg C-41 you can try Ag Photographic (tel: 0121 366 0016), who also do black & white kits and, possibly, First Call Photographic (tel: 01823 413007) for C-41 chemicals.

Which protective filter?

Q I am thinking about getting a protective filter for the 10-30mm standard zoom on my Nikon 1 V2. What's the general advice on protective filters? If I should get one, which is best – skylight 1A, 1B, or a UV filter? Can you get clear filters?

Kiera Hart

Clear filters won't add a cast like Skylight or UV filters do



A Canon EF 75-300mm USM zoom is compatible with the EOS 100D

Canon compatible?

Q A relative is giving away some of his old camera gear and he has offered me a Canon EF 75-300mm USM zoom lens. It was bought for use with a Canon EOS 1000 film SLR, which no longer works. I use a Canon EOS 100D. I'm told the lens was purchased in 1994. That's a year older than me! The relative in question lives abroad and will be visiting for Christmas but I don't want him to go to the bother of bringing the lens if it won't be compatible. Do you think this lens would be compatible with my camera?

Ben Phillips

A The good news is that if it's in good working condition, the lens will work fine with your camera. The lens should communicate fully with your EOS 100D and the autofocus will work. It won't have Image Stabilisation (IS) and it may lack the sheer performance of more recent lenses optimised for digital sensors, but it's certainly worth trying out. Unlike STM lenses, it won't focus continuously in video mode. On a positive side, being a film-era camera, it will work on today's full-frame Canons if you were to use one. Most Canon EF lenses, since the EOS system was launched in 1987, will work with the latest Canon EOS cameras. The one caveat is mounting EF-S lenses on full-frame or APS-H bodies. This is because there is a danger of full-frame reflex mirrors hitting the rear of some EF-S lenses. For that reason, EF-S lenses, although sharing the same size EF lens mount, are designed not to lock into place on a full-frame EOS body.

A Whether to use a protective filter or not is very much a personal preference. If you feel the front element of your lens is likely to get damaged when in use, then do get a filter; it will give you peace of mind. Skylight and UV filters were developed for use on film cameras and are not required for digital cameras. A skylight will add a slight magenta

cast and a UV is very slightly yellow. Clear filters are widely available and these won't add a cast at all. If you do decide to get a filter, make sure it's multi-coated to prevent unwanted reflections and to maximise light transmission. This is because uncoated filters may lose as much as 8% light through reflection.

Q&A compiled by Ian Burley



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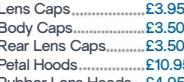
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Professor Newman on...

The role of image processors

An insightful look at how an image processor converts raw output from the sensor to an image file

Gear Acquisition Syndrome (GAS) is a common ailment seen among photographers. One of the circumstances associated with contracting this expensive disease is the persistent habit that manufacturers have of producing updated products with ever-enhanced specifications. A particularly contagious part of the syndrome seems to be the upgrading of the image processor, so the avid upgrader will demand a Digspeed 6 to replace the obsolescent Digspeed 5. This seems to be regardless of any information about the upgrade. So it's worth considering at this stage what such a processor does.

The primary role of an image processor in a still camera is to convert the raw output from the sensor and its ancillary electronics to an image file. This is a transformation between two completely different types of things. The raw image data is

essentially a pixel-by-pixel measurement of the local exposure at that point in the image plane, where exposure is an amount of light energy. The output file value is not an amount of energy – the energy of the light the viewer will eventually see is dependent on the medium used to view it. The output file is a 'lightness' value, in a scale from 'black' to 'white'. This act of conversion from one to the other is a process of computation. The stages of this computation are generally de-mosaicing, colour mapping (including white balance computation), tone mapping, often some kind of denoising, and scaling to the required values for the output file.

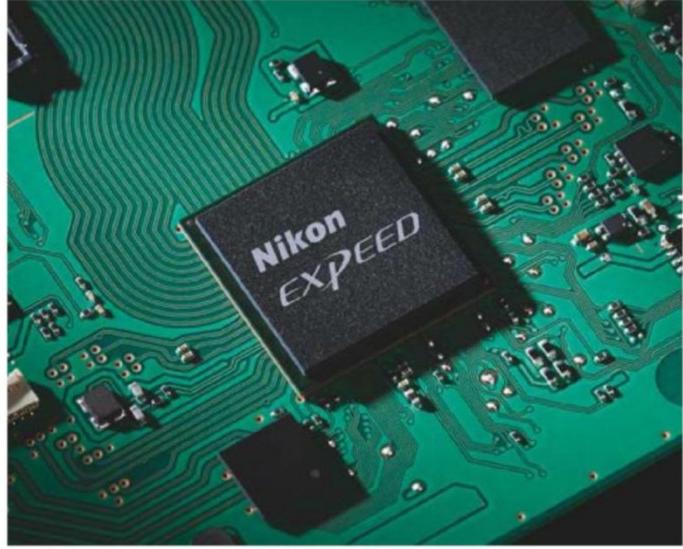
Faster processing of data

It is a fundamental result of computer science that any machine with the properties of a Turing engine (called 'Turing complete') can calculate any computable result provided it has

enough data storage (and also time). Every image processor is Turing complete; so in theory, every image processor is like any other, in terms of the image operations it can perform.

The difference, of course, is in the size of the data storage and the time needed to do the calculations. Each successive generation of image processors doesn't do anything radically different from its older siblings. It just does it faster and can process larger images or use more data when processing the images. Apart from just allowing an increase in megapixel count and frames per second, this increased capability can be used to upgrade the complexity and power of the algorithms. This extra processing power is usually devoted to more effective noise-reduction methods, providing the upgrader perhaps with the ability to photograph in lower light. This particular upgrade only affects in-camera JPEG files, since the processing of raw files is done outside of the camera.

I recently saw a demonstration of how much more effective the processing raw files using floating-point arithmetic is, rather than the more common fixed-point (usually 16-bit) arithmetic. The difference was substantial, and it was evident how many artefacts were caused by rounding errors in the fixed-point arithmetic. As far as I know, all camera image processors use fixed-point arithmetic. But, many high-end phones have floating-point graphics processors built in for games. Since camera processors are often based on phone technology, I wonder how long it will be before floating-point arithmetic is used in cameras.



Nikon's Expeed V image processor as used in its latest DSLR, the D850

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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5D Mark IV Body £3229

30.4 megapixels, 7.0 fps, Full Frame CMOS sensor

5D Mark IV Body £3229

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7D Mark II Body £1349	6D Mark II From £1728	5DS R Body £3149	1D X Mark II Body £4799
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EOS 1D MkIII Body Only	E++ £449						
EOS 20D Body Only	E+ £79						
EOS 40D + BG-E2N Grip	E++ £149						
EOS 500D Body Only	E+ £119						
EOS 5D + BG-E4 Grip	E+ £259						
EOS 5D Body Only	E++ £299						
EOS 5D MkIII Body + BG-E11 Grip	E+ £1,649						
EOS 5D MkIII Body Only	E+ / E++ £1,399 - £1,499						
EOS 5DS Body Only	E++ £2,199						
EOS 600D Body Only	E+ / Mint- £219 - £249						
EOS 6D Body + BG-E13 Grip	E++ £839						
EOS 6D Body Only	E+ / E++ £749 - £789						
EOS 750D Body Only	Mint- / Unused £419 - £499						
EOS 7D + BG-E7 Grip	E+ £469						
EOS 7D Body Only	As Seen / E+ £249 - £379						
EOS 7D MkII Body Only	E++ £979						
EOS M Body Only	Mint- £149						
EOS M3 + 15-45mm	Mint £339						
Mamiya 645 Lenses							
24mm F4 ULD Fisheye	E+ £479						
35mm F3.5 C	As Seen £99						
35mm F3.5 N	E+ £199						
50mm F4 C Shift	E+ / E++ £279 - £299						
55-110mm F4.5 N	As Seen £89						
75-150mm F4.5 C	E+ / E++ £179 - £189						
80mm F2.8 C	As Seen £35						
105-210mm F4.5 C ULD	E+ £99 - £149						
120mm F4 Macro A	E+ £279						
150mm F3.5 C	E+ £115						
150mm F4 C	As Seen / E++ £39 - £69						
210mm F4 C	As Seen / E++ £39 - £69						
210mm F4 N	As Seen / E+ £39 - £69						
300mm F5.6 C	E+ / E++ £99 - £109						
300mm F5.6 N	E+ £99						
3x Tele Converter N	E+ £169						

Lenses - 4/3rds

7-14mm F4 ED Zuiko	E++ £479	35mm F1.4 L USM	E++ £239	EOS 5D Body + BG-E13 Grip	E++ £399	50mm F1.8 Macro A	E++ £129
9-18mm F4.5-6 ED Zuiko	E+ / Mint £249 - £289	40mm F2 Ultron SLII EF Voigtlander	Mint- £295	EOS 6D Body Only	E+ / E++ £749 - £789	50mm F4 C Shift	E+ / E++ £279 - £299
10-20mm F4.5-6 DC HSM Sigma	E++ £189	40mm F2.8 STM	Mint- £109	EOS 750D Body Only	Mint- / Unused £419 - £499	55-110mm F4.5 N	As Seen £89
12-60mm F2.8-4 ED SWD Zuiko	E+ £349	50mm F1.2 L USM	E++ £889	EOS 7D + BG-E7 Grip	E++ £469	75-150mm F4.5 C	E+ / E++ £179 - £189
14-42mm F3.5-5.6 ED Zuiko	E+ / E++ £39 - £49	50mm F1.4 ZE Planar T* Zeiss	E+ £369	EOS 7D Body Only	As Seen / E+ £249 - £379	80mm F2.8 C	As Seen £35
14-54mm F2.8-3.5 Zuiko	E++ £129	50mm F1.8 EF II	As Seen / E+ £39 - £59	EOS 7D MKII Body Only	E+ £979	105-210mm F4.5 C ULD	E+ £99 - £149
16mm F2.0 ED AS MC Samyang	Mint- £239	50mm F1.8 EF MKI	E++ £119	EOS M Body Only	Mint- £149	120mm F4 Macro A	E++ £279
40-150mm F4.5-6 ED Zuiko	E++ £49	55-200mm F4-5.6 Di II Tamron	E++ £49	EOS M3 + 15-45mm	Mint £339	150mm F3.5 C	E+ £115
70-300mm F4.5-6 ED Zuiko	E+ / E++ £159 - £179	55-200mm F4-5.6 USM II	Mint- £59			150mm F4 C	As Seen / E++ £39 - £69
EC14 Tele Converter	E+ / E++ £149 - £169	55-250mm F4-5.6 EFS IS	E+ £89	D3000 Body Only	Exc £79	210mm F4 C	As Seen / E++ £39 - £69
EC20 X Tele Converter	E++ £229	55-250mm F4-5.6 EFS IS MkI	E+ / E++ £79 - £89	D300S Body Only	E+ £249	300mm F5.6 C	E+ / E++ £99 - £109
EX25 Extension Tube	E++ / Mint- £49 - £59	60mm F2.8 Macro USM EFS	E++ £239 - £249	D3100 Body Only	E+ £139	300mm F5.6 N	E+ £99
		70-200mm F2.8 L IS USM	E+ £689	D3200 Black Body Only	E+ £169	2x Tele Converter N	E+ £79

Micro 4/3rds Lenses -

Sony E-Mount Lenses		Sony A - Lenses	
Panasonic 7-14mm F4 G Vario	E++ / Mint- £499 - £549	70-300mm F4-5.6 IS USM	E++ £239
12-32mm F3.5-5.6 OIS G	E++ / Mint- £99 - £139	75-300mm F4-5.6 EF	Exc £49
12-35mm F2.8 G X Vario OIS	E++ £489	75-300mm F4-5.6 EF III	E+ £49
14-42mm F3.5-5.6 Asph Vario PZ	E++ £159	75-300mm F4-5.6 USM III	E++ £79
14mm F2.8 Asph	E++ £119	80-200mm F2.8 ATX Tokina	E++ £249
25mm F1.4 DG Summilux	Mint- £299	85mm F1.2 L USM MkII	E++ £1,199
35-100mm F2.8 GX OIS Vario	E+ £599 - £639	90mm 12.8 TSE Shift	E+ £699
35-100mm F2.8 II G X Vario Power OIS	Mint- £789	100-400mm F4.5-5.6 L IS USM	E++ £699
100-300mm F4-5.6 G OIS	E++ £288	100mm F2.8 Macro IS USM ...	E+ / Mint £159 - £589
Olympus 7-14mm F2.8 PRO M.Zuiko ED	Mint- £789	100mm F2.8 USM Macro	E+ / Mint- £250 - £269
12-40mm F2.8 M.Zuiko	E++ £549	150-600mm F5.6-3.5 DC VUSG G2 Tamron	E++ £879
12-50mm F3.5-6.3 M.Zuiko	Mint- £139	180mm F3.5 EF Macro USM	E++ £949
17mm F1.8 M.Zuiko Black	Mint- £289	200-400mm F4 L IS USM with Internal 1.4x Extender Lens	E++ £949
17mm F2.8 M.Zuiko ...	E++ / Mint- £129 - £139	200-500mm F5.6-3.5 DI LD AF Tamron	E+ £369
25mm F1.8 M.Zuiko - Black	Mint- £239	300mm F2.8 L IS USM	E++ £2,479
40-150mm F2.8 M.Zuiko Pro	E++ / Mint- £299 - £949	300mm F2.8 L IS USM MkII	E++ £4,259
60mm F2.8 ED Macro M.Zuiko	Mint- £279	300mm F4 L IS USM	E+ £549
75mm F1.8 ED Black M.Zuiko	Mint- £519	300mm F4 L USM	E+ £389
75mm F1.8 ED Silver M.Zuiko	Mint- £519	400mm F2.8 L USM	E+ £2,449
30mm F2.8 DN - Black A Sigma	E++ £99	400mm F4 DO IS USM	E+ / E++ £2,289 - £2,379
		400mm 15.6 L USM	E++ £669
		500mm F4 L IS USM	E+ £3,499
		120mm F4 CF Macro	E++ £549
		120mm F4 CF Fisheye	E+ £1,499
		40mm F4 C Black	E+ £499
		50mm F4 CF FLE	As Seen £499
		50mm F4 CF FLE	E+ / E++ £699 - £899
		120mm F4 CF Macro	E++ £549
		120mm F4 CF Fisheye	E+ £1,499
		150mm F4 C Black	E+ £149
		18-200mm F3.5-6.3 XR Di II Tamron	E+ £99
		18-250mm F3.5-6.3 DT	E+ £199
		18-55mm F3.5-5.6 SAM	E++ £49 - £59
		200mm F2.8 Apo AF Minolta	E+ £649
		24-70mm F2.8 Di VC USD Tamron	Mint- £479 - £499
		28-75mm F2.8 D	E+ £149
		28-85mm F3.5-4.5 AF Minolta	E+ £49
		28mm F1.8 Asph Sigma	Exc £139
		30mm F2.8 SAM Macro	E+ £99
		35-70mm F3.5-4.5 AF Minolta	E+ / E++ £19 - £25
		35mm F1.4 AS UMC Samyang	E+ £269
		35mm F1.4 DT SAM	E+ / E++ £99
		50mm F1.4 AF Minolta	E+ £149
		50mm F1.7 AF Minolta	E+ £59
		50mm F1.8 DT	E+ / E++ £49
		50mm F2.8 AF Macro Minolta	E+ £119
		55-200mm F4-5.6 DT	E+ / E++ £39 - £59
		55-200mm F4-5.6 DT SAM	E+ / E++ £49
		60mm F2 Di II (f) Macro Tamron	New £269
		70-210mm F4 AF Minolta	E+ / E++ £59 - £79

Sony E-Mount Lenses

Sigma - Fit Canon EOS

16-70mm F4 ZA OSS.....	Mint- £949	10-20mm F4.5-6.3 DC Macro OS HSM C.....	E+ £149 - £169	180mm F4 CF.....	E+ £399
20mm F2.8 E.....	E++ £159	17-35mm F2.8-4 EX HSM.....	E+ £129	250mm F5.6 C Chrome.....	Exc / E+ £99 - £299
24-70mm F4 FE ZA OSS.....	E++ £689	18-200mm F3.5-6.3 DC Macro OS HSM C. Unused £239	E+ £129	250mm F5.6 Chrome.....	As Seen £99
24mm F1.4 ED AS UMC Samyang.....	E++ £299	18-35mm F3.5-4.5 AF.....	Unused £59	2x Mutar Converter.....	E++ £249
24mm F3.5 Tilt-Shift ED AS FE Samyang.....	Mint- £549	24-70mm F2.8 EX DG.....	E+ £129	2xE Converter.....	E++ / Mint- £239
28-70mm F3.5-5.6 FE OSS.....	Mint- £239	30mm F1.4 EX DC HSM.....	E++ / Mint- £199		
35mm F2.8 FE ZA.....	E++ £499	50mm F1.4 FE DG HSM A.....	Mint- £449		
50mm F1.2 AS UMC CS Samyang.....	Mint- £219	50mm F1.4 EX DG HSM A.....	Mint- £449		
50mm F1.8 OSS.....	Mint- £179	50mm F1.4 EX DG HSM.....	E++ £219 - £239	16/18/21mm F4 Tri Elmar + Finder.....	E++ £2,899 - £2,999
55mm F1.8 ZA Sonnar T* FE.....	Mint- £549	50mm F2.8 EX DG Macro.....	E++ £159	18mm F3.8 Asph M Black.....	E++ £1,549
85mm F1.8 FE.....	Mint- £600	70-210mm F3.5-4.5 Apo.....	E++ £249	21mm F2.8 M Black.....	Exc / E++ £689 - £939
90mm F2.8 Macro G OSS FE.....	Mint- £699	70-300mm F4-5.6 DG.....	Mint- £59	21mm F2.8 M Black + Finder.....	E+ £889

T55MM T2 ED 0M01 E 8am

170-500mm F5-6.3 Apo
180mm F2.8 EX Macro APC

8-15mm F4 L FishEye USM.....	E++ £889	300mm F2.8 Apo DG HSM.....	E++ £1,299	35mm F1.4 Asph M Black 6bit.....	E++ £2,399 - £2,499	16-85mm F3.5-5.6 G ED VR AF S DX.....	E+ / E++ £229 - £239
10-22mm F3.5-4.5 EFS.....	E+ / E++ £269 - £289	500mm F7.2 Apo.....	E+ £149	35mm F2 Asph M Black 6bit.....	E++ £1,599 - £1,699	17-50mm F2.8 X ED II Tamron.....	E+ + £169
10-24mm F3.5-4.5 F II LD Asph Tamron.....	Mint- £249	600mm F8 Reflex.....	E+ £179	50mm F2 M Black	E+ £999	17-55mm F2.8 G AFS DX IFED.....	E+ £249 - £399
11-16mm F2.8 DX ATX Tokina.....	E+ / Mint- £249 - £289	800mm F5.6 APO EX DG HSM.....	E++ £3,499	65mm F3.5 Elmar	E+ / Mint- £179 - £349	18-105mm F3.5-5.6 G AFDS DX VR.....	E+ + £139 - £199
11-22mm F4.5-6.5 IS STM.....	E++ £219			75mm F2.4 M Black 6bit + Hood	Mint- £1,099	18-35mm F3.5-4.5 AFD	E++ £189 - £199
11-24mm F4 L USM.....	E++ £2,149			90mm F2 Apo M Black.....	E+ / Mint- £1,749 - £2,099	18-55mm F3.5-5.6 G AFS VR.....	E++ £69 - £79
12-24mm F4 ATX PRO SD Tokina.....	E++ £299			90mm F2 Black	E+ £450	18-55mm F3.5-5.6 G AFS VR II	Mint- £89
12-28mm F4 ATX Pro DX Tokina.....	E++ £199	16mm F2.8 MM.....	E+ £549	90mm F2 Chrome	E+ / E++ £599	18mm F2.8 AFD	E++ £499
12mm F2.8 FishEye Samyang.....	E+ + £266	25mm F2.8 MM.....	E+ / E++ £299 - £349	90mm F2 M Black	E+ / E++ £749 - £949	18mm F3.5 ZF2 Zeiss	E++ £689
14mm F2.8 L USM II.....	E+ / E++ £879 - £949	28-70mm F3.5-4.5 MM.....	E+ / Mint- £249 - £279	90mm F2.4 M Chrome 6bit + Hood	Mint- £1,099	20-35mm F2.8 ATX Pro Tokina.....	E+ + £299
14mm F3.1 T ED AS IF UMC Samyang.....	E+ £199	28-80mm F3.5-5.6 AF.....	Unused / New £349 - £399	90mm F2.5 M Black 6bit	E++ £749	20mm F1.8 G AFS ED	E+ / E++ £469 - £549
15-45mm F3.5-6.3 IS STM EF-M.....	Mint- £155	50mm F1.4 AF	E++ £449	90mm F2.8 Black	Exc £299	21mm F2.8 ZF2 Zeiss	E++ £849
15-85mm F3.5-5.6 IS USM.....	E+ + £339 - £399	70-200mm F4-5.6 AF	E+ + £449	90mm F2.8 M Black	E+ / E++ £799	24-120mm F3.5-5.6 ED AFD	E+ + £129
15mm F2.8 EF FishEye	E+ + £449	70-300mm F4-5.6 AF	E+ / Unused £349 - £649	90mm F4 Macro M Set 6bit	E+ £1,779	24-120mm F3.5-5.6 G AFDS ED VR	E+ + £189
16-35mm F2.8 L USM MKII	E+ + £779	80-200mm F4 MM	E+ + £179			24-70mm F2.8 G AFS ED	E+ + £639
16-35mm F4 L IS USM	E+ / Mint- £579 - £719	100mm F2.8 AE Macro	E+ + £399			24-70mm F3.5-5.6 IX	E+ + £29
16-50mm F2.8 ATX Pro DX Tokina	E+ + £240	100mm F2.5 AE	F+ £179			24.85mm F2.8 AAFED	E+ / E+ + £239 - £249

135mm F2 (60 Year Edition)

17-40mm F4 L USM	E+ / E++ £795 - £919	135mm F2.8 AE	E+ / E++ £149 - £229	24mm F2.8 ROM	E+ £695	24mm F1.4 G AF ED	Mint- £989
17-55mm F2.8 EF-S IS USM	E+ / E++ £349 - £384	135mm F2.8 MM	E+ / E++ £169 - £199	25mm F4 R 3cam	E+ £255	24mm F2.8 AFD	As Seen / E+ £149
17-85mm F3.5-5.6 IS USM	As Seen £399	180mm F2.5 SP Tamron	E+ £249	25mm F2.5 Photor	E+ £349	25mm F2.8 Zeiss	E+ / Mint- £419 - £449
18-200mm F3.5-5.6 EFS IS	E+ £219	180mm F2.8 AE	Unused £549	28-90mm F2.8-4.5 ROM	E+ £2,699	28-70mm F2.6-2.8 ATX Pro Tokina	E+ £239
18-55mm F3.5-5.6 EFS II	E+ / Mint- £69 - £99	180mm F2.8 MM	E+ £349	28mm F2.8 R 3cam	E+ £299	28-70mm F2.8 AFS	As Seen £399
18mm F3.5 ZE Zeiss	E+ £689	200mm F3.5 AE	E+ / E++ £129 - £149	50mm F2 ROM	E+ £549	28mm F2.8 AF	E+ £149

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35mm F1.8 G AFS DX.....	E++ £109
35mm F2 ZF Zeiss.....	E+ / E++ £439 - £479
50mm 1.8 AFD.....	E++ £79
50mm F1.8 G AFS.....	E+ / E++ £109
50mm F2 ZF2 Macro Zeiss.....	E++ £789
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70-200mm F4 G AFS ED VR.....	E++ £799
70-210mm F4-5.6 AFD.....	E+ / E++ £69 - £79
70-300mm F4-5.6 AFG.....	E++ £59
70-300mm F4-5.6 Di VC USD Tamron.....	E+ / £199
70-300mm F4-5.6 ED AFD.....	E+ £79
70-300mm F4-5.6 G AFS VR.....	E+ / £319
80-200mm F2.8 ATX Pro Tokina.....	E+ £299
80-200mm F2.8 ED AF.....	E+ £249 - £299
80-400mm F4.5-6.3 G AFS ED VR.....	E+ / Mint- £1,299 - £1,349
85mm F1.4 G AFS.....	E+ £889
135mm F2 D AF DC.....	E+ £799
180mm F2.8 ED AF.....	E+ £299
180mm F2.8 ED AFD.....	E+ £489
180mm F3.5 Di 1:1 Macro AF Tamron.....	E+ / Mint- £449 - £479
200-400mm F4 G VR AFS IFED.....	E+ £1,929
200mm F2 G AFS VR II.....	E+ £489
200mm F4 ED AFD Micro.....	E+ £849
300mm F2.8 G AFS ED VR.....	E+ £2,099
300mm F2.8 G AFS ED VR II.....	E+ £3,479
300mm F2.8 IFED AF.....	E+ £999
300mm F2.8 IFED AF-I.....	E+ £1,179
300mm F4 AF ED.....	As Seen £249
300mm F4 AFS IFED.....	Mint- £599
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50-300mm F4.5 AI.....	E+ £299
50mm F1.2 AIS.....	E+ / E++ £399 - £449
55mm F2.8 AIS Micro.....	E+ £109
70-210mm F4 Series E.....	E+ £59
70-210mm F4-5.6 UCII.....	E++ £29
70-350mm F4.5.....	E+ £129
80-200mm F2.8 ED AIS.....	E+ / E++ £1,499 - £1,999
80-200mm F4 AIS.....	E+ £129
85mm F2.2 Petzval Art Lens Brass.....	Mint- £349
120mm F4 Medical.....	E+ / E++ £399 - £449
180mm F2.8 ED AIS.....	E+ £289
200mm F4 AI.....	E+ £99
200mm F5.6 Medical.....	E+ / E++ £269 - £399
300mm F4.5 AI.....	E+ £129
400mm F4.5 Nikkor-Q Auto.....	E+ £689
500mm F4 P IFED AIS + TC16A Converter.....	E+ £999
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600mm F8 Reflex.....	E+ £129

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24mm F2.8 Zuiko.....	E+ £99
28mm F2.0 Zuiko.....	Exc / E+ £149
50-250mm F5 Zuiko.....	E+ £239
50mm F3.5 Macro Zuiko.....	As Seen £39
65-200mm F4 Zuiko.....	As Seen / E+ £45 - £99
80mm F4 Macro Zuiko.....	E+ £199
85-250mm F5 Zuiko.....	E+ £99 - £129
100-200mm F5 Zuiko.....	E+ £59
135mm F4.5 Macro Zuiko.....	Mint- £199
180mm F2.8 Zuiko.....	E+ £279
200mm F3.0 Series 1 Vivitar.....	E+ £99
250mm F2 Zuiko.....	Mint- £3,499
350mm F2.8 Zuiko.....	E+ £1,950
400mm F5.6 RMC Tokina.....	As Seen £49

Pentax 645 Lenses

45mm F2.8 FA.....	E+ £269
28-45mm F4.5 DA ED AW SR.....	Mint- £3,249
120mm F4 Macro FA.....	Mint- £749
150mm F2.8 (IF) FA.....	E+ / £599
200mm F4 A.....	E+ / E++ £149 - £169
300mm F4 ED (IF) SMC-A*.....	E+ £499
1.4x Rear Converter A.....	E+ £149

Pentax AF Lenses

10-17mm F3.5-4.5 D Xeon Samsung.....	Mint- £239
14mm F2.8 DA ED IF.....	E+ £349
14mm F2.8 SMC DA.....	E+ £399
15mm F2.8 EX DG Fisheye Sigma.....	Mint- £339
15mm F4 DA ED AL Limited.....	E+ £369
16-45mm F4 DA ED AL.....	E+ £179
16-50mm F2.8 A* DA SDM.....	E+ / Mint- £359 - £549
16-85mm F3.5-5.6 ED DC WR.....	Mint- £379
16mm F2.0 ED ASUMC CS Samyang.....	E+ £249
17-28mm F3.5-4.5 Fisheyef F.....	E+ £199
17-50mm F2.8 XR Di II Tamron.....	E+ £169
17-70mm F4 DA AL (IF) SDM.....	E+ / E++ £169 - £239
18-135mm F3.5-5.6 DA AL (IF) DC WR.....	E+ £199
18-55mm F3.5-5.6 DA AL.....	As Seen £29
24-70mm F2.8 IF EX DG HSM Sigma.....	E+ £359
28-70mm F2.8 SMC AL FA*.....	E+ £549
28-80mm F3.5-5.6 FA.....	E+ / E++ £20 - £49
28-80mm F3.5-5.6 FAJ AL.....	E+ £49
35mm F2.4 DA AL.....	E+ £69 - £79
35mm F2.8 DA Limited Edition.....	E+ £269
40mm F2.8 SMC DA XS.....	Mint- £179
50-200mm F4.5-5.6 DA ED.....	As Seen / E+ £29 - £49
50-200mm F4.5-6.3 DA PLM WR.....	Mint- £299
55mm F1.4 DA* SDM.....	E+ £369
60-250mm F4 ED (IF) SDM.....	Mint- £739
70mm F2.4 DA Limited Edition.....	E+ £349
77mm F1.8 Limited.....	Mint- £449
100-300mm F4.5-6.7 DL Sigma.....	E+ £29
100-300mm F4.5-5.6 FA.....	E+ £49
100mm F2.8 D FA Macro.....	E+ £349
100mm F2.8 D Xenon Samsung.....	E+ £249
200mm F2.8 DA* ED (IF) SDM.....	Mint- £649
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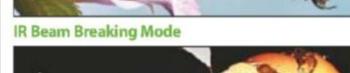
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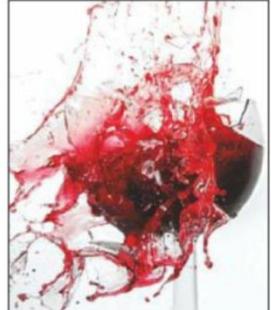
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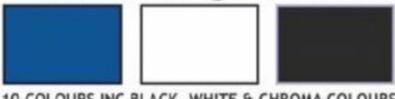
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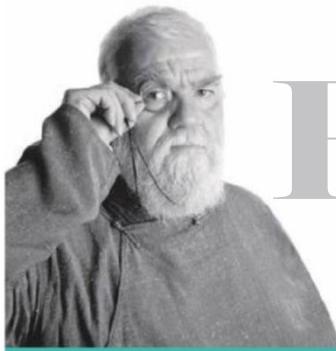
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Final Analysis

Roger Hicks considers... 'Hasköy Hospital for Women' c. 1880-1893, by Abdullah Frères

This is the tuberculosis ward at Hasköy Hospital for Women, Constantinople [now Istanbul], some time between 1880 and 1893, taken from an album presented by Abdul Hamid II (1842-1918) to the incomparable Library of Congress in the USA in 1893 or 1894. The albums are ornate and superbly bound: I have included the frame and captions to give some flavour of what they are like. The eagle-eyed will note that the Turkish inscriptions are still in the Arabic script, as modern Turkish orthography dates from 1928.

This is almost certainly a contact print from a large-format negative, necessitating a difficult compromise between a small aperture for depth of field, and the shortest possible exposure to limit subject movement – if you look closely at the tiled floor, the sharpest focus is about a quarter to a third of the way into the picture. Also, panchromatic plates with red sensitivity would not appear until 1906, so the only choices before that were 'ortho' (green sensitive), available since 1884, or 'ordinary' (sensitive only to blue). Lack of red sensitivity together with a slightly curtailed exposure gives very dark skin tones.

Formal and rigid

Equally interesting is the rigid formality of the poses. Modern, fluid reportage began to come in with the Leica and the Ermanox, both introduced in 1925, and did not really get under way until the 1930s. To some extent, rigidity was forced upon the photographer by the considerations already mentioned: large formats,



'This carefully regimented picture screams modernisation'

small apertures, slow plate changing. It is true that 'detective' or candid photography goes back as far as the 1860s, but it normally relied on bright, outdoor light – to a very large extent, a formal subject such as this demanded formal technique.

At this point it is worth noting that this is a propaganda picture. The

Ottoman Empire was well on the way to being 'the sick man of Europe', but it was also desperately modernising and this whole carefully regimented picture screams 'modernisation'. At the time, remember, the popular Western image of Turkey was that it was slovenly, dirty, old-fashioned and inefficient. That was undoubtedly true in places, but equally undoubtedly true in many other European countries as well. Remember, too, that the famous Bacillus Calmette-Guérin (BCG) tuberculosis vaccine was not tried on humans until 1921,

and that Streptomycin – the first really successful treatment for TB – did not arrive until 1943. In the 1880s and 1890s, it was bed rest and fresh air (note the large windows here), ideally combined with sunshine, that was the cutting-edge treatment.

As ever, therefore, there is no single explanation or analysis that accounts for every aspect of a photograph. Technology (slow plates, no red sensitisation), practical considerations (depth of field, freezing movement) and the politics of aesthetics all make a difference.

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Laurent Fox**



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